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TRANSCRIPTIONS

THE BEATLES
NORWEGIAN WOOD
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662

JOURNEY
SEPARATE WAYS
(WORLDS APART)

WINGS
BAND ON THE RUN
AT 50

ALTER BRIDGE
LAST OF THE STADIUM ROCK GUITAR GODS?

MARCUS KING'S
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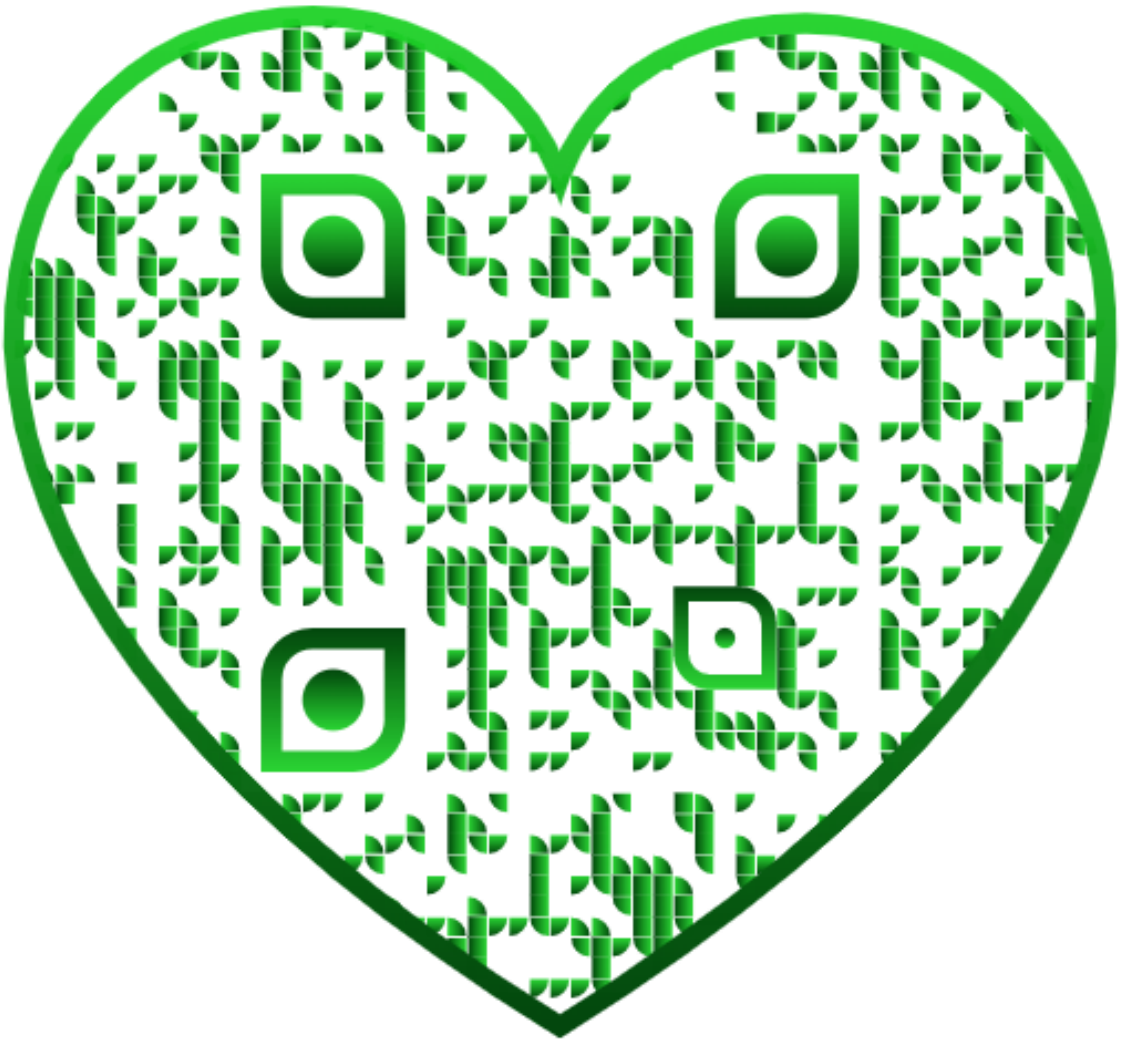
FUTURE



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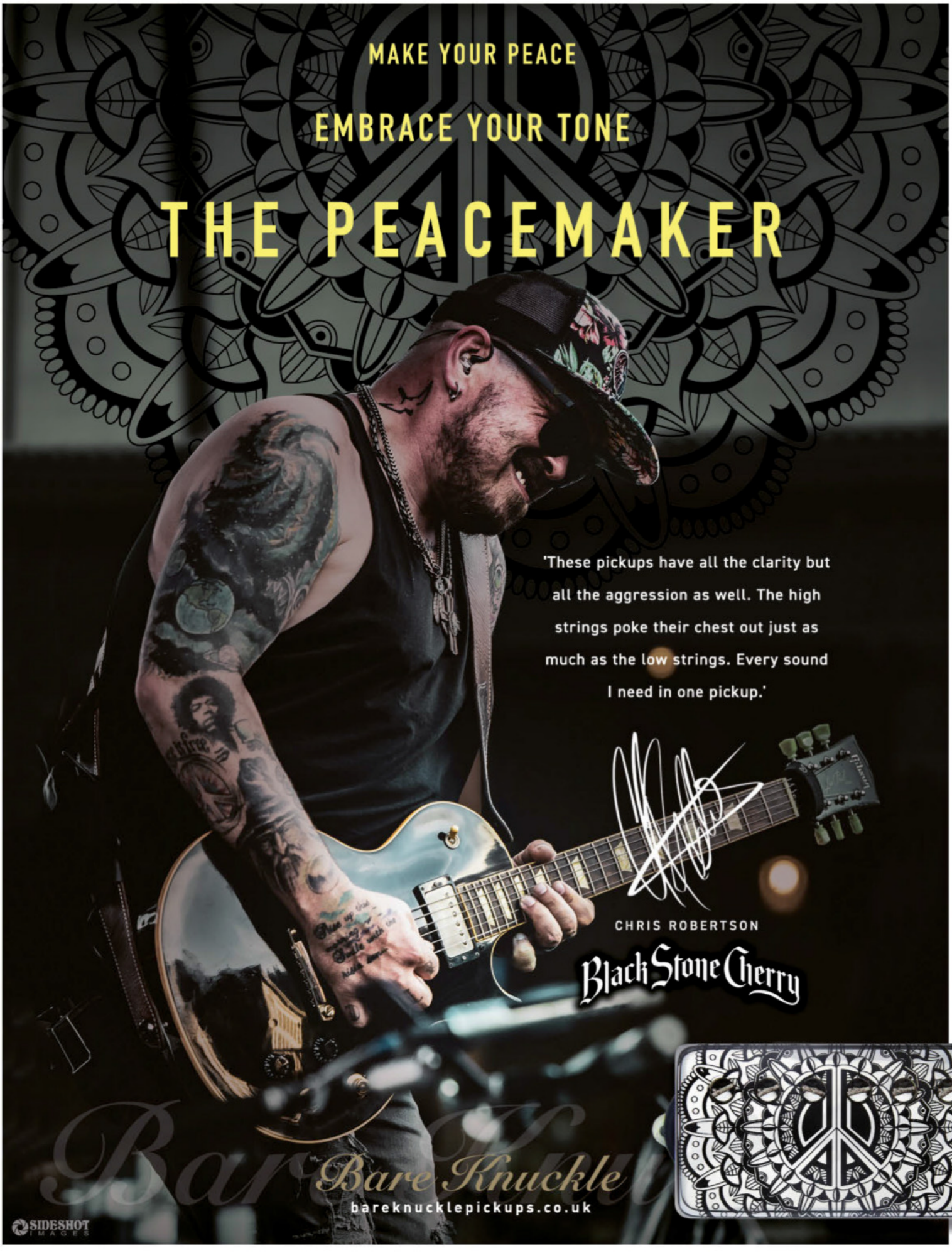
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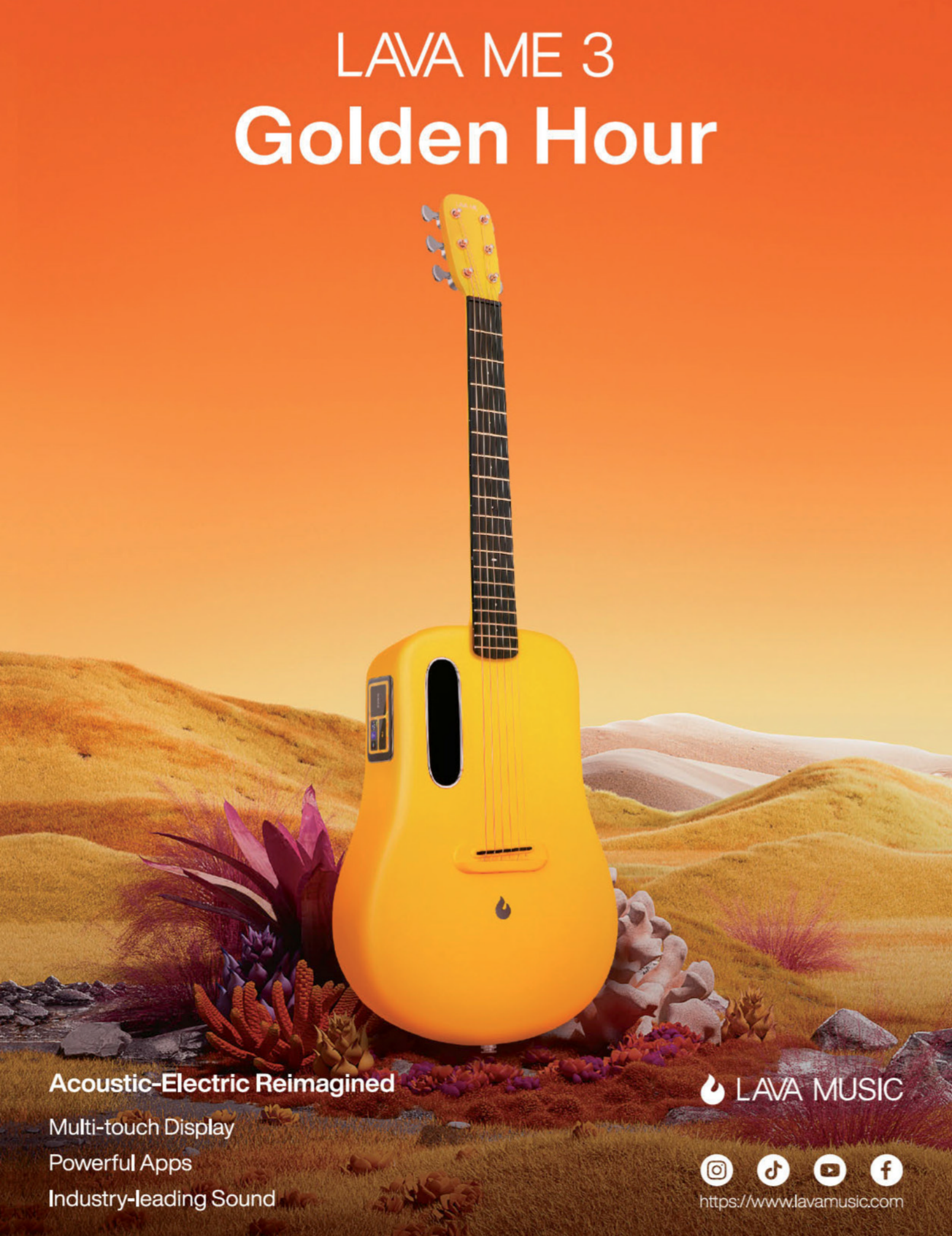

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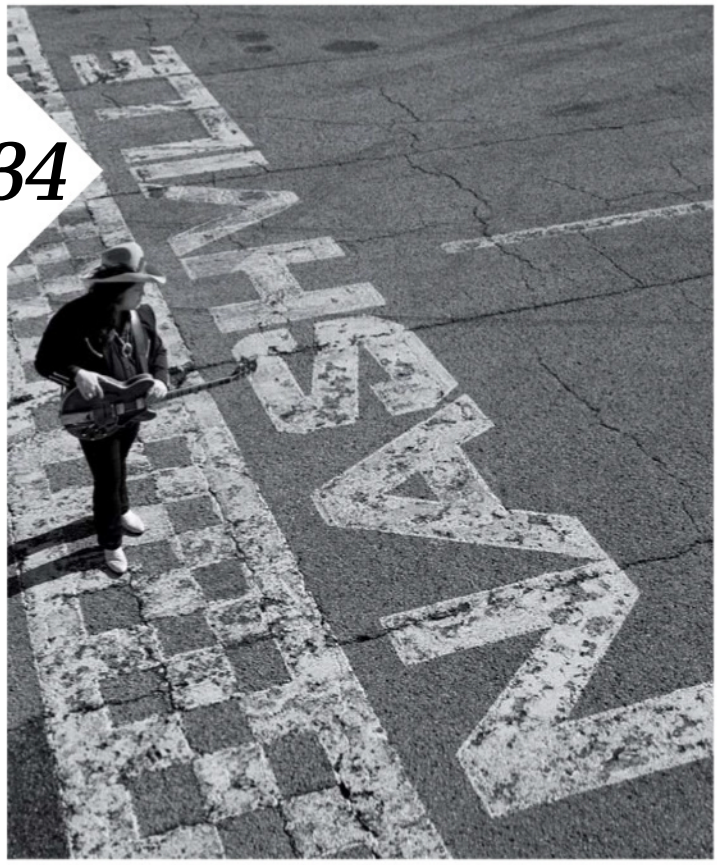

TRANSCRIBED

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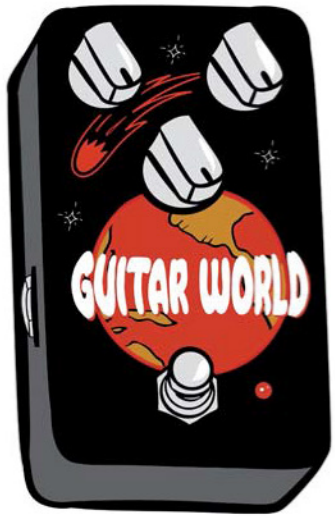
SOMETIMES, IT'S THE LITTLE THINGS



TOMORROW IS THANKSGIVING (so yeah, now you know we shipped this issue in late November). At this festive, contemplative and weirdly cold time of year, my thoughts typically turn to... buying gear for myself! Two Thanksgivings ago — right after stuffing the ol' breadbox — I walked over to a deserted couch and ordered a Fender Professional II Tele. Last year it was a rosewood Tele. So sure, I *do* like my annual Teles, but over the course of the past year, I've come to realize that that sort of "festive" annual spending will put me in a Charles Dickens-style "workhouse" before I know it. So I've (for now, anyway) shifted my monetary allegiance to the little stuff: pedals and cables. Think about it: they sorta give you that same G.A.S.-related rush (not to be confused with the gas you feel at Thanksgiving — sorry, had to!), but at a fraction of the cost. And yes, cables! I recently discovered the joys of boutique instrument cables, like my 15-footer from Runway Audio (handmade in Nashville) and my 10-footer from Caulfield Cables (handmade in Northern California). Hey, why not? Anyway, it's this recent shift toward "pedal love" that inspired, well, the initial idea behind Chris Gill's comprehensive guide to replicating the Beatles' guitar tones, the story that lies at the heart of this issue. And (on a related topic), if you don't mind some blatant foreshadowing, we'll be taking a closer look at G.A.S. in an upcoming issue. Stay tuned — and enjoy this issue!

— ***Damian Fanelli*** **(And just in case, G.A.S. is Gear Acquisition Syndrome)**

The Pick

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How to make a *Guitar World*

[*The December 2022 issue*] is a good snapshot of what a great *Guitar World* magazine should be. A bit of both old and new. Steve Vai and Polyphia. Small articles on new and old artists. Three songs tabbed which are each from a different decade. And my favorite — finally a piece on one of my main influences, Johnny Thunders. Never thought I'd actually see him grace your pages.

I don't play their style of music, but I appreciate Vai and Polyphia and am in awe of their playing. But Thunders was a huge influence on me earlier in life and he rarely gets the appreciation due.

So this is how you do an issue to satisfy fans of older and newer music. Combine them both, turn old heads onto new stuff and vice versa.

— Dylan Hendrix

An issue with the Metal Issue

I will admit I like many different kinds/genres of music, but still, I was especIally stoked to see a metal issue [*November 2022*] come in the mail today. However, none of the transcriptions were metal. What gives? I used to get classic rock transcriptions in my classic rock issues or a blues issue with at least a couple from Stevie Ray Vaughan and Magic Sam.

— Mike B.

A serious Journey man

[*Referring to September 2022:*] Back in the day, Journey was one of my favorite bands. Their first three albums are incredible progressive rock.

I was fortunate to have seen them twice during that era. The first time was New Year's Day 1977 at the Sports Arena in San Diego, opening for Lynyrd Skynyrd. A few months later, I saw them open for Emerson, Lake & Palmer at the Center Coliseum in Seattle on July 31, 1977. The ticket price for the first show was $6.50, the second was $10. They then hired Steve Perry to assume lead vocal duties in place of keyboardist Gregg Rolie and became huge pop stars. As of this date, those first three albums are the only Journey albums I've ever owned.

— Steven H. Spring, South Charleston, Ohio

The Ink Spot

Check out this Zakk Wylde tattoo sent in by Wayne Tag!

DEFENDERS *of the Faith*

Rick Strong

AGE: 55
HOMETOWN: Erlanger, KY
GUITARS: EVH Wolfgang Special, Squire Strats, Squire Telecaster, Epiphone Les Paul Standard, Seagull acoustic
SONGS I'VE BEEN PLAYING: David Bowie "Suffragette City," Molly Hatchet "Dreams I'll Never See," Joe Walsh "Rocky Mountain Way," ZZ Top "Just Got Paid"
GEAR I WANT MOST: EVH 5150 combo

Jake Meditz

AGE: 34
HOMETOWN: Frankfort, IL
GUITARS: Jackson Pro Soloist SL2M, early Nineties Jackson Pro Soloist
SONGS I'VE BEEN PLAYING: Cacophony "The Ninja," Megadeth "Tornado of Souls" and "Tools of the Tormentor" by my band, Vile Cynic
GEAR I WANT MOST: Omega Obsidian head, Mesa/Boogie Triple Rectifier

Danny Lee

AGE: 39
HOMETOWN: Grand Junction, CO
GUITARS: Ibanez RG2228, 1983 Ibanez RS440, Aria Pro II Urchin, Ibanez Iron Label
SONGS I'VE BEEN PLAYING: Vinnie Moore "Soul Caravan," Metallica "Fight Fire with Fire," Andy Timmons "Electric Gypsy"
GEAR I WANT MOST: Focusrite Clarett audio interface and locking tuners for my eight-string guitars

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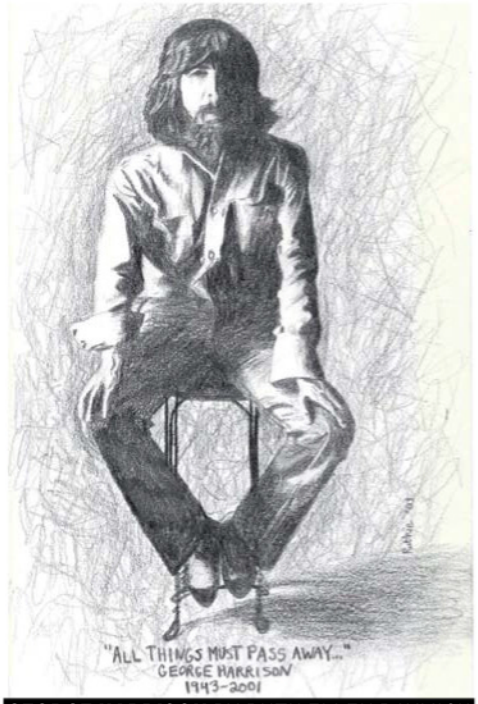
READER ART

OF THE MONTH

If you've created a drawing, painting or sketch of your favorite guitarist and would like to see it in an upcoming issue of *Guitar World*, email **GWSoundingBoard@futurenet.com** with a JPG or PDF of the image!



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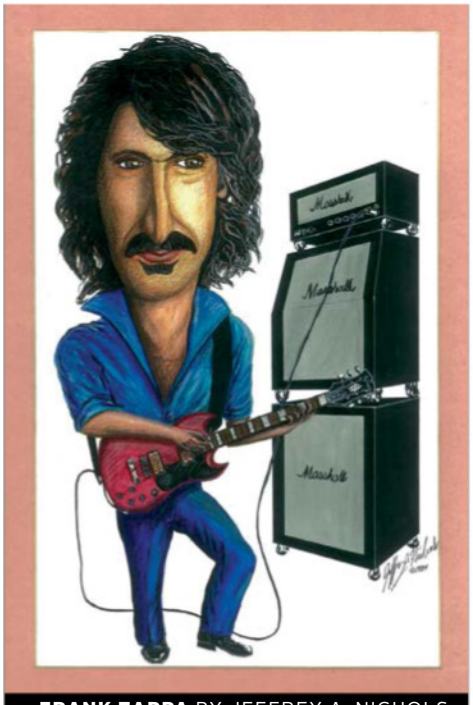
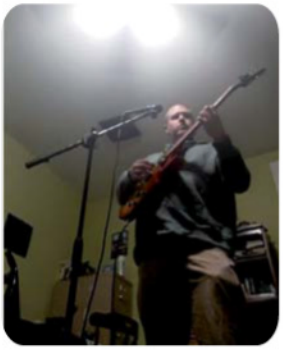


FRANK ZAPPA BY JEFFREY A. NICHOLS

Cal Fynn

AGE: 70
HOMETOWN: Surrey, BC, Canada
GUITARS: Fender Telecaster, Fender Strat Plus, Gibson Les Paul Traditional and Special DC 90, Gibson J-45
SONGS I'VE BEEN PLAYING: The Shadows "Apache," the Beatles "Dig a Pony," Fleetwood Mac "Jumping at Shadows"
GEAR I WANT MOST: Vintage Gretsch White Falcon USA



Thomas Russell

AGE: 34
HOMETOWN: Huntsville, AL
GUITARS: Fender Stratocaster Deluxe, Ibanez Talman, Epiphone Studio
SONGS I'VE BEEN PLAYING: Kygo "This Town," Blue Öyster Cult "(Don't Fear) the Reaper," Grateful Dead "Fire on the Mountain" and originals
GEAR I WANT MOST: Fender Telecaster, custom Epiphone, Marshall stack

Todd "NOIZE" Voss

AGE: 60
LOCATION: Orlando, FL
GUITARS: Epiphone ES-335, Traditional Dolsey DS-335, Bad Cat Instruments ES-335, Gretsch Black Falcon acoustic, Custom Built Purple Cracked Mirror finish Ibanez Iceman
SONGS I'VE BEEN PLAYING: Motörhead "Heroes" (Bowie cover), the Weeklings "Little Tease," Cheap Trick "Surrender" and originals from my CD, *Girls, Guitars, Motorcycles and Cars*
GEAR I WANT MOST: Gibson ES-335 with diamond F holes, traditional 3x3 headstock, Burstbucker pickups and Green Sparkle finish with gold hardware

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Bolder and Wiser

WITH HER LATEST EFFORT, POPULAR YOUTUBER-TURNED HELLFEST REGULAR LAURA COX TAKES HER CAREER INTO HER OWN HANDS AND HER SOUND TO SURPRISING NEW PLACES

By Adam Kovac

LAURA COX DOESN'T know how to *not* rock out.

You can see it in her performance at the 2021 Hellfest. There she is, onstage at the largest rock festival in her native France. Her fingers are sliding all over her Les Paul, cranking out an impressive array of bluesy, AC/DC-esque riffs, her vocal delivery is impeccable, she's running between band members and just selling the hell out of her stage presence.

Before her, there is an empty field. There's no one there. The show must go on, but the audience is sheltering at home, watching on computers and wondering when the damn pandemic is going to end so they can sweat and guzzle overpriced beer as the music gods intended.

But Cox's unique career path has prepared her for these moments. As a teenager, she did what thousands of others did: started a YouTube channel, learning how to play to the cameras with an audience of none. But even then, as she posted videos of note-perfect covers of songs by Lynyrd Skynyrd, Dire Straits and Guns N' Roses, her talent was undeniable.

"I really learned how to say no to a lot of people and take my career a bit more in my hands, take control," Laura Cox says

PHOTO BY CHRISTOPHE CRENEL

Looking back, it seems inevitable she would begin climbing the ladder toward her own rock stardom.

Now, with the release of her third album, *Head Above Water*, Cox is poised for a big breakout. While the album is filled with catchy riffing, soloing and vocal hooks, Cox also branched out to explore new sonic territory with banjo and organ playing more roles.

"I really wanted to explore a bit more because I've always been really interested in bluegrass," she says. "For this album, I really wanted to *not* limit myself to the guitar, and I wanted to create new textures."

Written largely while Cox was escaping lockdown in Paris by windsurfing in Portugal, leaving voice memos for herself with song ideas, *Head Above Water* has a relaxed vibe that belies the effort it took to combine the old sounds with the new.

"It was a bit hard because I wanted to release an album that's coherent. The more we were recording and thinking about the songs, the more I'm thinking, 'Okay, I really like the songs that should be more on the harder side. But I really want to also add some that are softer, and we have to find a way to link those," she says.

While the softer songs offer a new path for Cox, there's still plenty of old-school, down-and-dirty bluesy sleeze on offer. Within those confines, songs can live and die by the riff and in a genre that's been around as long as rock 'n' roll, finding a way to keep things fresh can be a major challenge. Cox's dabbling in new genres helped her find ways to take an original approach to the classic genre she's known for.

"I'm not saying I'm going to create the revolution in rock 'n' roll, but I think for me, that's what inspires me a lot," she says. "Whenever I feel like, okay, I'm stuck, I'm never going to write something original, something new. I think that if I'm playing banjo or even listening to electronic music, I'm just opening myself more to everything that's happening. For example, during the lockdown, I started playing drums. And now I'm starting to see guitars in a way I didn't before, like my right hand should be like if I was playing drums. It's my rhythm and I've always neglected this. So I'm spending more time rediscovering the guitar, by several means. And that's helping me to have more inspiration."

The album doesn't just capture Cox's musical growth, but also her growth as a person — one who has to make decisions that can alter her career. That sense of new comfort with responsibility is captured on the song "Wiser."

"I realized I should be taking my career into control because I used to say yes to everybody and follow the leader, follow everybody and say, yes, yes, everything is okay for me," she says. "And I think this past month, I really learned how to say no to a lot of people and take my career a bit more in my hands, take control. And that's a good feeling. I think that's kind of what this song is about, realizing life is passing by, and I'm really, really happy with what's going on in my career, but I know I can do better."

As a teenager, she did what thousands of others did: started a YouTube channel, learning how to play to the cameras with an audience of none

Having that sort of new power over her career shows how far Cox has come from being a teenager in her bedroom, playing along to the greats. The platform gave her her start, and she's still posting videos, but it's opened up a future far bigger than another cover of "Sultans of Swing."

"Music is my life, and I can live from this. And that's a really, really big change. Because at the time, when I started posting videos on YouTube, I was still studying. I didn't think at all that my life could be music — I was just doing this for fun. And I'm still doing this for fun. But YouTube was a really good starting point. It opened me to another world. At the time, I was really introverted, and a bit shy and just comfortable at home shooting videos. And more and more I started being stronger, I created the band and we are touring. So there's been real evolution."

INTRODUCING

By Mark McStea

Hambone Skinny

Come Getcha Some (Rum Bar Records)

SOUND Gritty, lo-fi, punk-fueled blues delivered by a Cambridge, Mass.-based duo, featuring Hambone on guitar/vocals and Steph F's brutally direct drumming. At times redolent of Robert Johnson cut through with elements of the Ramones and Led Zeppelin, the overall result is raw enough to make the White Stripes sound like Journey.

KEY TRACK "Trash Can"

Hoaxed

Two Shadows (Relapse)

SOUND This duo from Portland manage the neat trick of combining dark, doom-laden metal with memorable vocal melodies that soar above the gloom with an almost pop sensibility — and at times even hint at a touch of Americana. Vocalist/guitarist Kat Keo can switch gear from grinding metallic riffing to spry, wryly melodic lines in an instant.

KEY TRACK "Where Good Won't Go"

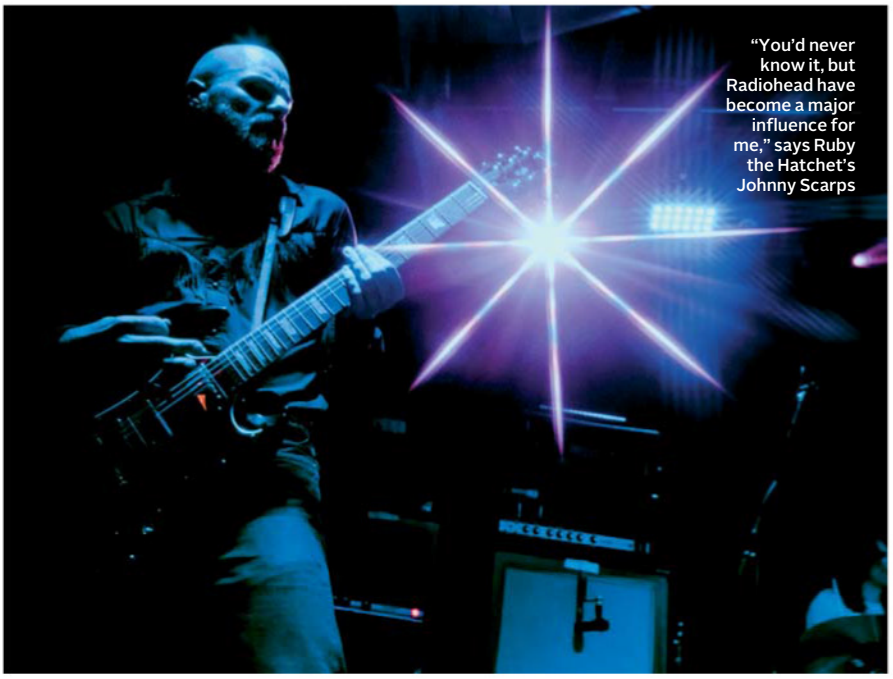
Calm Collapse

Mirrored Nature (Spartan Records)

SOUND There's more than a hint of Nirvana about the Seattle-based Calm Collapse's sound, which is cut through with elements of QOTSA. There's a strong grunge-meets-Sabbath feel across the album — relentless driving rhythms and mesmerizing riffs swirl and explode into towering choruses. Doug Lorg's guitar work adds the perfect sonic icing.

KEY TRACK "Sounds God"

FROM LEFT: JUST BILL · SHIMON KARMEL · CHRIS BOWDEN



"You'd never know it, but Radiohead have become a major influence for me," says Ruby the Hatchet's Johnny Scarps

Ruby the Hatchet

TURN OFF YOUR MIND, RELAX AND LET THESE MODERN PSYCHEDELIC MASTERS TAKE YOU ON A COSMIC, RIFF-PACKED JOY RIDE

By Jon Wiederhorn

ALONG WITH LUCIFER, Witch Mountain and Royal Thunder, Ruby the Hatchet surfaced in the early 2010s with a psychedelic breed of melodic female-fronted stoner/doom metal that caused heavy-lidded eyes to open and heads to bob. A little over a decade later, the southern New Jersey quintet is no longer content to bewitch listeners with trudging, repetitive minor-key power chords and hallucinogenic, effect-laden flourishes. The band's fourth full-length album, *Fear Is a Cruel Master,* is trippy for sure, but it's firmly rooted in classic Seventies and Eighties songwriting and imbued with rhythmic diversity — kinda like Fleetwood Mac on meth with references to Led Zeppelin and Pink Floyd.

From the galloping, lick-saturated album opener "The Change" to the melancholy, arpeggio-driven "1000 Years," Ruby the Hatchet prioritize substance over style and are equally happy exploring the indie drone of Black Angels as they are the trudging power chords of Black Sabbath. For guitarist Johnny Scarps, providing the best parts to service the songs is the main goal.

"I've been trying to get away from just writing riffs that sound cool and, instead, build the songs around the feel of the vocal melodies, which still leaves me room to experiment with other stuff for solos and intros."

To evolve as a songwriter, Scarps has drawn influence from various unexpected genres, including classical acoustic guitar music and quirky indie rock. "I'm interested in mixing different styles together to try to do something different," he says. "You'd never know it, but Radiohead have become a major influence for me. I love the way they adapt fluidly into new sounds and do simple things that sound complex, different and interesting."

When Scarps launches into a lead, he locks into the pentatonic scale, chooses his notes carefully and doesn't overplay. "I try to be meticulous and find a sweet spot for every one of those notes," he says. "When I'm doing a solo, if it doesn't evoke some sort of emotion within me, I toss it in the trash and start again."

AXOLOGY

- **GUITAR** Gibson SG Standard
- **AMP** Fender Bassman
- **EFFECTS** Modded Russian Big Muff, EarthQuaker Devices Swiss Things, assorted delays and reverbs

WHAT'S ON MY PLAYLIST

DAVE THESSENVITZ
OF AD INFINITUM

1

"Dolemite"
Scott Henderson

The guitar solo is a perfect example of combining blues and fusion. The incredible feeling and the skillfully placed jazz lines are a pure source of inspiration, and it's great fun to listen to it.

2

"Elusive Reasons"
Time, The Valuator

This song got me hooked on djent. The sophisticated tapping patterns match perfectly with the riff. At the same time, the riff is harmonized in a clever way.

3

"A Map of the World"
Pat Metheny

With its intimate mood, the song conveys an unbelievable depth. This piece is also ideal for getting started with playing chord-melody tunes and is a real enrichment in the repertoire of a solo guitarist.

4

"Better"
Cody Fry ft. Cory Wong & Dynamo

Cory Wong proves again what is important in a skillful guitar comping. The tight single notes and the well-placed fills are pure ear candy.

5

"One Hand Killing"
Twelve Foot Ninja

The riffing uses common djent elements, but is written incredibly intelligently and humorously. The breaks in style in the middle of the song are also extremely funny and inspire you in similarly courageous songwriting.

AD INFINITUM'S NEW ALBUM, *CHAPTER III: DOWNFALL*, IS OUT MARCH 31, 2023, VIA NAPALM RECORDS

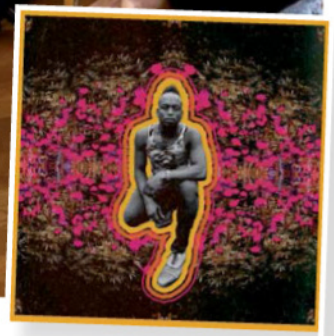
LEFT: SKYLAR WATKINS RIGHT: VINCENT DE FALLOIS

"Captain" Kirk Douglas

THE CELEBRATED ROOTS AND *TONIGHT SHOW* GUITARIST "PLUGS HIS HEART INTO A LOUD FACILITY" — AND CRANKS IT UP FOR ALL TO HEAR

By Mark McStea

Roots guitarist "Captain" Kirk Douglas at home



KIRK DOUGLAS — OR "Captain Kirk" as most will know him — will be a familiar face to fans of *The Tonight Show*, where he performs as part of the Roots every weeknight. Most weekends he heads out with the band to play shows across the country. Utilizing the time spent traveling, Douglas managed to compile enough ideas to put together his second solo album, *Hundred Watt Heart*, which is also the name under which he's been performing sporadic solo shows. "I thought it seemed a poetic way of describing what this music is," he says. "I'm plugging my heart into a loud facility."

The album, with its broad range of styles, may wrongfoot fans of the Roots. There's more than a hint of psychedelia, with elements of Jimi Hendrix and Pink Floyd. "I'm in love with music that takes you on a journey, which is what those guys did, where they take you on a trip to *their* world. I gravitate toward mind expansion — musically, recreationally and meditatively. The common thread is beauty, compassion and energy. Channeling all of your thoughts, feelings and emotions definitely helps you to deal with the world and the everyday problems we all face."

As with so many artists, lockdown was the key to enabling Douglas to get down to actually recording his ideas. "On the half-hour commute on the train every day for *The Tonight Show,* I found time to explore my inner worlds and creativity. As far as execution goes, actually making the album, I had to learn to use DAW and Ableton and develop an aptitude pretty quickly, because we had to send in our parts from home for the show during lockdown. Once I'd completed the work for that each day, I'd have a lot of time on my hands to fully exploit the new knowledge I'd gained and start to create my own music."

There are distinctive guitar tones all over the album, with some particularly sweet, clean sounds. "They were actually recorded on a 100-watt Marshall JMP — definitely not the sound you'd associate with those amps. I used a Mesa/Boogie Stiletto Ace as well, and for guitars, a Rich Robinson 335 and a Carmine Street, Esquire-style model, made from hundred-year-old reclaimed pine."

"Look at the amazing things that can happen when you get someone like Van Halen whose technique and strengths inform the song and vice versa"

Douglas has avoided the temptation to fill the album with shredding. "With the players I gravitate toward, if there's no song there, it's not as moving of an experience. Look at the amazing things that can happen when you get someone like Hendrix or Van Halen whose technique and strengths inform the song and vice versa. For me the guitar is mainly a songwriting tool, so I like to keep any notion of shredding to where it is important. I guess I'm aiming at music fans rather than just guitar fans."

COURTESY OF KRK DOUGLAS

Starcrawler's Henri Cash with his three-string White Bat

Starcrawler

"I'M BASICALLY DOING A KEITH RICHARDS THING WITHOUT THE TOP STRINGS" — HOW HENRI CASH DOES SO MUCH WITH SO LITTLE

By Joe Bosso

STARCRAWLER GUITARIST HENRI Cash can do a whole lot with very little. Throughout his band's smashing new album, *She Said*, he fires off rip-snortin' punk rock riffs and rhythms on just three strings. "It's something I've done since I was a kid," he says. "My dad played guitar, and he used a lot of open tunings. I kind of narrowed that down to the bare essentials and found that three strings were all I needed."

Cash's main guitar is a custom model designed by luthier Randy Parsons. He struck up a friendship with the guitar builder several years ago at a NAMM show, after which Parsons crafted Cash's White Bat model. "It's got one pickup, kind of Malcolm Young style," Cash says. "And there's an R2R treble booster built right inside, so I get a lot of lift with that."

On most songs, he sticks with a G-D-G tuning (gauges .046, .036 and .026, respectively). "I'm basically doing a Keith Richards thing without the top strings," he says. "I never wanted to be a shredder dude. I'm more of a Chuck Berry/Johnny Ramone-type guy. I like to play solos, but I make sure they're tight and melodic and without a lot of notes."

Cash's minimalist approach achieves maximum thrust on gnashing rockers like "Roadkill," "Thursday" and "True De-ranged." But all isn't pedal to the metal: On the frothy Seventies funk-disco pastiche "Jetblack," he whacks up a disturbing noise solo (played on a five-string version of the White Bat), and he adds genuine country-rock flavor to the Stonesy acoustic dirge "A Better Place." Teamed with his pedal steel-playing brother Bill on the Bowie-esque "Broken Angels," he demonstrates an artful flair for spacey, abstract textures.

> **"To my ears, we sound like the Byrds playing Nirvana"**
> — HENRI CASH

Cash cites the recent addition of his brother to the band's lineup (which also consists of singer Arrow de Wilde, bassist Tim Franco and drummer Seth Carolina) as a major factor in the evolution of their sound. "Bill adds a lot of dynamics and frequencies that we didn't have before," he says. "We're bigger and fuller now — more multi-dimensional." He laughs. "To my ears, we sound like the Byrds playing Nirvana."

AXOLOGY

- **GUITARS** Parsons three- and six-string White Bat models, 1961 Gibson Les Paul Junior, Waterloo WL-14X and 1966 Gibson SJN/Country Western acoustics
- **AMPS** 1964 Fender Vibroverb, Red Rhodes-modded Marshall Super Bass, Vox AC30s
- **EFFECTS** EarthQuaker Devices Hoof Reaper and Bit Commander analog octave synth, TC Electronic Shaker Vibrato

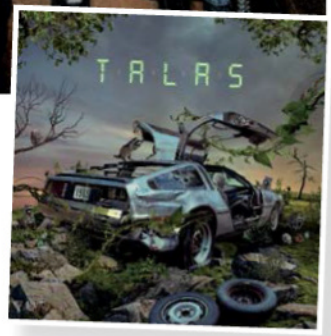
GILBERT TREJO

[*from left*] Talas guitarist Kire Najdovski, vocalist Phil Naro (1958-2021), drummer Mark Miller and bassist Billy Sheehan

Talas

A MASTERFUL EIGHTIES BANDS REUNITES — WITH BILLY SHEEHAN AND A NEW GUITARIST — TO REVISIT THE TRACKS IT DIDN'T GET AROUND TO RECORDING BACK IN 1985

By Adam Kovac



"We thought, 'Why not play? Why not do all those songs that were kind of left behind and never really properly recorded?"
— BILLY SHEEHAN

THE YEAR WAS 1985 and rock 'n' roll was alive and well. Talas had been flying high — in the few years of their existence they had opened for Van Halen and Yngwie Malmsteen. But just as they were getting ready to record their third album, the band broke up.

Almost 40 years later, bassist Billy Sheehan decided it was time to revisit those lost songs.

"We got together and played together again, and we had a riot," Sheehan says. "So we thought, 'Why not play? Why not do all those songs that were kind of left behind and never really properly recorded?"

Sheehan, of course, went on to become one of the most well-known and in-demand bass players in history. But Talas always had a place in his heart. So it was with great joy that he teamed back up with vocalist Phil Naro and Mark Miller, both of whom had been part of earlier incarnations of the group. But with none of the group's past guitarists available, they turned to some fresh blood to step up: a young Macedonian ex-pat named Kire Najdovski who Naro had been jamming with.

For Najdovski, joining Talas was thrilling and insanely intimidating — here he was, playing next to Sheehan, a position that's been filled by some of the biggest names in guitar music, including Steve Vai and Paul Gilbert.

"We all know who Billy Sheehan is; I don't have to explain, he's been working with all my guitar heroes," Najdovski says. "It was just a dream come true. I just had to work harder and harder and harder to prove that I deserve and earned the position to be a guitar player in Talas."

Despite the joy of the world finally being able to hear properly recorded versions of these songs, the release of *1985* is still bittersweet. Shortly after vocal tracks were completed, Naro succumbed to cancer.

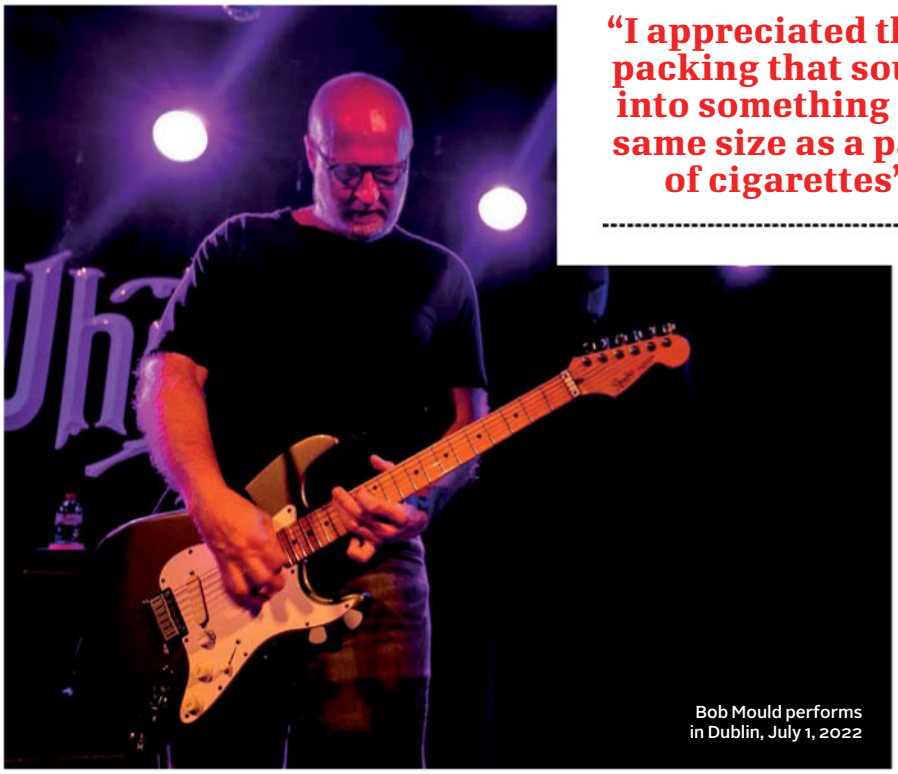
Sheehan said that although the rest of the group had known Naro was ill, he had managed to hide the severity of the disease. Losing Naro was "awful," Sheehan says, remembering his bandmate as "a hard worker and wonderful, sweet-hearted kid."

Naro's final days were filled with music, friends and family, with his son contributing backing vocals to some of *1985*'s songs. While it's unclear what his passing will mean for the future, Sheehan believes the record will stand as a testament to a talent who was taken too soon. "We were doing this record to celebrate what we had in '85 and the great time the Eighties were for us and all musicians on the scene," he says. "But then when we lost Phil, it kind of morphed over to make the record about his legacy. The first part will be included, of course, but we really want that to shine."

AXOLOGY

- **KIRE NAJDOVSKI'S GUITAR...** Gibson Les Paul
- **...AMP** Friedman BE Deluxe 100
- **...and EFFECTS** J. Rockett Audio The Animal overdrive

JEFF GEREW



Bob Mould performs in Dublin, July 1, 2022

MY PEDALBOARD
BOB MOULD

WHAT THE INFLUENTIAL HÜSKER DÜ AND SUGAR GUITARIST SEES WHEN HE LOOKS DOWN

Interview by Amit Sharma

"THIS BOARD COVERS the foundation of my guitar sound. After my Boss tuner, the first pedal in the chain is my signature Sky Patch distortion. Those are made by a company called Tym Guitars in Brisbane, Australia. I started working with [*founder*] Tim Brennan back in 2013. He gave me one of the pedals he'd made based on the MXR Distortion+, which was something I'd been using for decades. It's the sound I started out with as a kid. I had a Sears catalog SG copy and then moved onto the Ibanez Rocket Roll Sr. The MXR gave me a sustain that wasn't far from what Johnny Ramone was getting with a Mosrite and Marshall stack. As a kid who didn't have the money or headroom for a 100-watt Marshall head with two cabinets, I appreciated them packing that sound into something the same size as a pack of cigarettes.

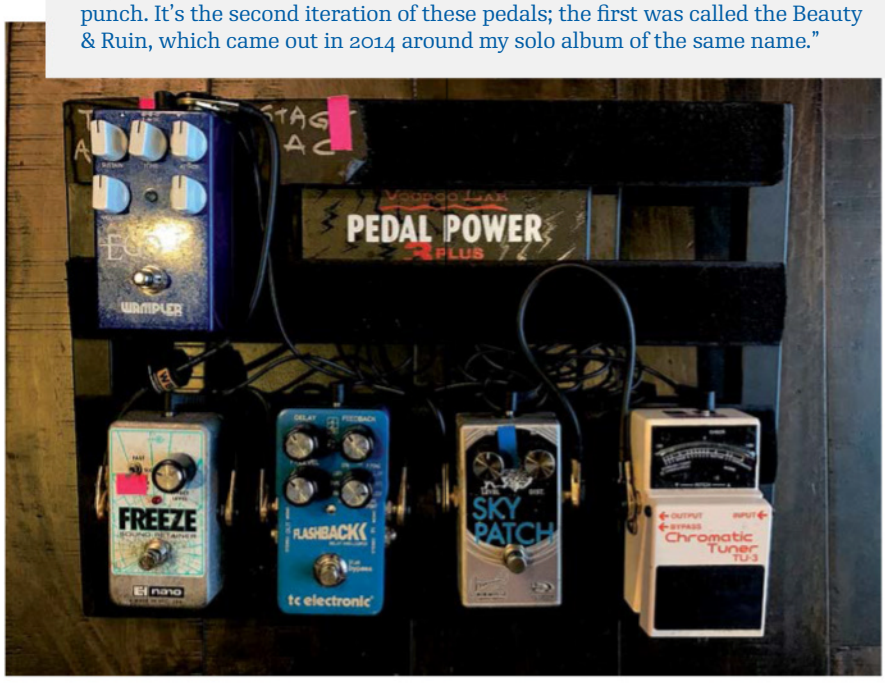
"I don't go into the back of the amp with anything; it's all wired into the front. I use the TC [*Electronic*] Flashback [*Delay*] for one setting, which is a subtle shadow using the reverse setting. I dial everything at around 10 o'clock for a little more density. I try to keep it as invisible as possible,

"I appreciated them packing that sound into something the same size as a pack of cigarettes"

avoiding massive repeats. I love the Electro-Harmonix Freeze [*Sound Retainer*] for building layers. My current modes of touring are either as a three-piece or completely solo with an electric, so the Freeze is a wonderful way of creating solo sections. If I'm the only instrumentalist or guitarist on stage, it can get a little naked... which is fine. But it's nice to imply or suggest other things are happening. On a song like "The Descent" from my [*2012*] album *Silver Age*, as I'm heading into the solo I'll just hit the one chord, capture that and do my solo work over the top. For me it's almost like a portable Hammond organ!

"I can't recommend finding a good compressor enough. I started using them at the end of my signal chain in the early Nineties. The Wampler Ego is a great one because it gives you a lot of sensible controls, like the blend feature. Touring overseas, I never know what the tubes in my rental amplifiers are going to do for me... or against me! Having something like the Ego means I can control my sound going in, which can be a delicate dance. It's the best end-stage packing device I've found. It takes away some of the 8k build-up from the Sky Patch, Flashback and Freeze. Those pedals can exacerbate that 'sizzling bacon in a skillet' sound. The Ego brings it down a bit for extra clarity."

■ ***IF I HAD TO CHOOSE ONLY ONE PEDAL FOR A FULL SHOW:***
"My Sky Patch distortion, which has a high output and sharp upper-mid punch. It's the second iteration of these pedals; the first was called the Beauty & Ruin, which came out in 2014 around my solo album of the same name."



PEDALBOARD: BOB MOULD MOULD: KIERAN FROST/REDFERNS

Wanna see someone's pedalboard? Let us know! Write to GWsoundingBoard@futurenet.com.

Interrupters guitarist Kevin Bivona in mid-flight

The Interrupters

KEVIN BIVONA SHARES WHAT HE LEARNED FROM SUBLIME — AND THE SECRET TO HIS SKA-CORE TONE

By Jim Beaugez

AFTER SPENDING HIS youth recording friends' bands, and then a decade working in the studio and on stage with Rancid's Tim Armstrong, Kevin Bivona of SoCal ska punks the Interrupters knows the recipe for the perfect ska guitar tone.

"I'm a big fan of the bridge pickup," he says, "but the thing is, if you're on a clean tone on a bridge pickup, it doesn't have a lot of body." To balance, he runs his main guitar, a Fender Telecaster, through a Fender Blues Deluxe with the drive set at 4. "That way it's got some body coming from the gain, but it still has this bright top. It doesn't break up too much."

Bivona landed on his skankin' good tone by experimenting with gain stages on his guitars and amps before he could get pedals to do the heavy lifting. It's still the core of his sound — with some added reverb and delay here and there — and he used it all over the latest release by the Interrupters, *In the Wild*.

Loaded with bouncy ska-driven songs like "In the Mirror" and pop-punk sing-alongs like the leadoff "Anything Was Better," *In the Wild* captures the band at the height of their powers. Their penchant for earworm hooks is a product of Bivona cutting his teeth on the Beatles and the Beach Boys, but for guitar tips he studied how Roddy Radiation of second-wave ska legends the Specials balanced upstrokes with rock 'n' roll leads. Discovering Sublime and learning how to play their hit "Wrong Way" also had a huge impact on his playing style, he says.

"If you listen to the way Brad Nowell played ska, he's got so much finesse, but there's also so much going on with his left [*fretting*] hand; he's muting and engaging for each upstroke. His right hand is really strumming through, and on early ska records, there was no muting.

"What's exciting to me about ska is the energy [*and*] the syncopation," he says. "The energy you can get across with having the guitar playing on the upbeats, the bass driving through and walking around, and then a kind of mid- to up-tempo, four-on-the floor [*beat*]. It just becomes a big dance party, and I've always loved that."

"I'm a big fan of the bridge pickup. But the thing is, if you're on a clean tone on a bridge pickup, it doesn't have a lot of body"

— KEVIN BIVONA

AXOLOGY

- **GUITARS** Fender Custom Shop Telecaster, Les Paul Junior, Gretsch G5191 Tim Armstrong Electromatic
- **AMPS** Fender Blues Deluxe, Marshall Plexi, Kemper

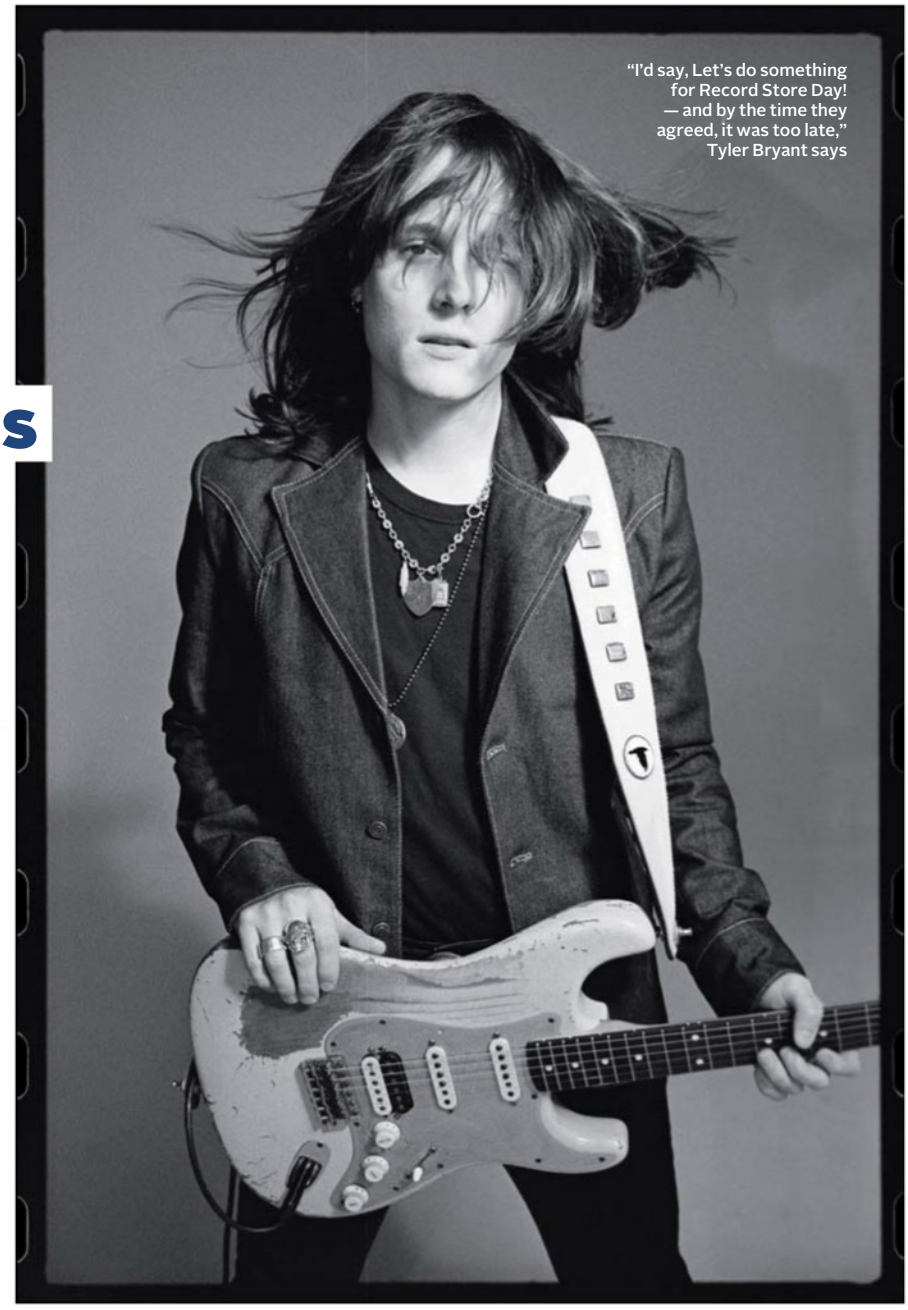
CHRIS SIMMS

5 FIVE QUESTIONS

TYLER BRYANT

THE TYLER BRYANT & THE SHAKEDOWN FRONTMAN TALKS NEW ALBUM — AND WHY BEING ON A BIGGER LABEL MIGHT NOT BE RIGHT FOR EVERYONE

By Mark McStea



"I'd say, Let's do something for Record Store Day! — and by the time they agreed, it was too late," Tyler Bryant says

TYLER BRYANT & the Shakedown's fifth album, *Shake the Roots*, is their first for their own label, Rattle Shake Records. Having built a rep for their direct, no-frills approach, the new record doesn't deviate from that template but does add a host of new tonal colors, with the sound of resonators and acoustic guitars shaking up the sonic mix.

Q: What led you to set up your own record company?

Whenever you're on a record label, not only are you giving a piece of the ownership of your art away, but you're also expecting every single person at that company to like what you do and to work as hard as you would to promote the record. Doing it this way, we're able to cherry-pick the people we use to go out and work with us. That means we can get people we've had good experiences with and people who are passionate about the Shakedown.

Q: Did you feel you didn't receive enough support in the past?

There's ups and downs with everything. I don't have any overwhelmingly negative experiences because, ultimately, those companies all wished the best for us and tried their best, but I guess their best intentions aren't always going to cut it. My biggest problem was never financial; it's the pace that we can release things; like, I'd say, Let's do something for Record Store Day! — and by the time they agreed it was too late.

Q: The new album has a lot of acoustic material on it, which is a shift for the band.

We actually recorded a whole acoustic record before this one, which is just sitting waiting for us to decide what to do with. We started to write more rocking songs, so that became our focus, and we ended up pulling some things from the acoustic project for this record. I got really inspired by some resonators that I got from Mule and Paul Beard — there's a *lot* of resonator sounds on this album.

Q: You've been doing a lot of production work. Has that had an impact on the way you worked for the new album?

Absolutely. I think that the more you do something the better you get at it and that's really been true of our work on this record. We did cut some songs completely live, like "Tennessee" but then we really labored over others — it's all part of the process though, being true to the moment.

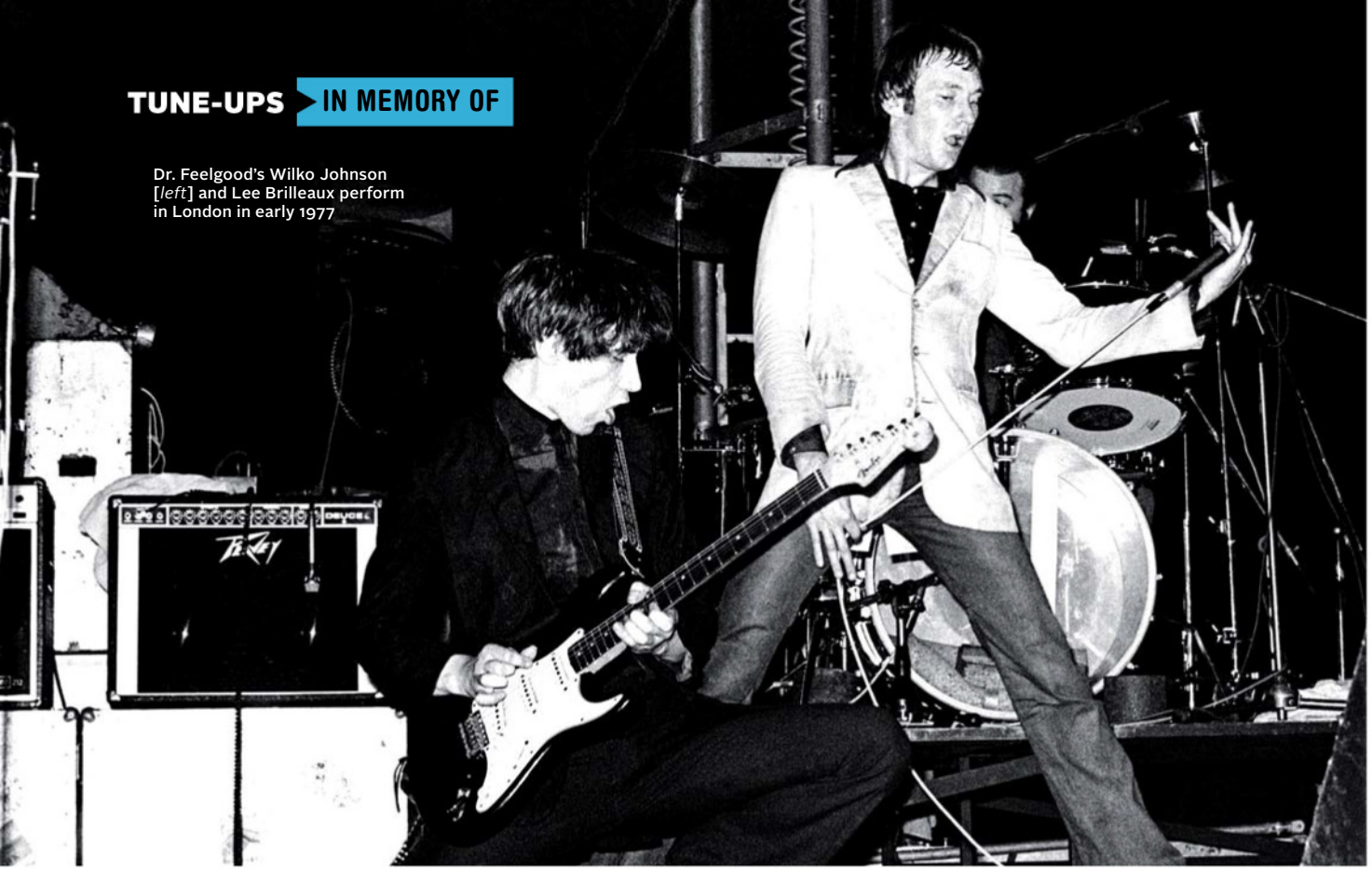
Q: There's a lot of hard riffing on the album. What inspired that?

"It's impossible not to want to play like AC/DC after having listened to them so much"

— TYLER BRYANT

I feel like ever since we did the Rock Or Bust tour with AC/DC, whenever we get together to jam, it's impossible not to want to play like AC/DC after having listened to them so much. "Off the Rails" on the album is a total nod to those guys. I guess we're always trying to pay respect to the artists who influenced us, but keeping true to the spirit of who we are.

ROBBY KLEIN



Dr. Feelgood's Wilko Johnson [*left*] and Lee Brilleaux perform in London in early 1977

GUS STEWART/REDFERNS

Wilko Johnson (1947-2022)

A TRIBUTE TO THE UNSTOPPABLE, INCOMPARABLE DR. FEELGOOD GUITARIST

By Mark McStea

I FIRST BECAME aware of Wilko Johnson back in 1975 when I saw Dr. Feelgood playing live on the weekly music show, *45*. Unfortunately, that tape is now long lost, but the performance was unforgettable — the naked aggression of singer Lee Brilleaux allied to the psychotic, disconnected stare of Wilko as he skittered across the stage, spraying juddering, chopping, staccato rhythm guitar lines. The Feelgoods looked and sounded like nothing I'd ever heard before. With their sub-three-minute songs, raw, naked guitar, cheap suits and skinny ties, they unwittingly lit the spark under the revolution that would become punk rock.

Johnson died November 21, 2022. Armed with only a Telecaster and an HH transistor amp, he created one of the most instantly identifiable sounds in guitar history. "I was left-handed, but I decided to play right-handed. I couldn't manage to hold on to the pick, though. I kept dropping it, so I thought I'd just use my fingers. I really loved Mick Green from Johnny Kidd and the Pirates. He'd played a Telecaster, so that was it for me. I've only ever owned four guitars, and I've still got them — three Teles and a Strat."

Dr. Feelgood recorded four albums with Wilko, including their live record, *Stupidity*, which entered the U.K. charts at Number 1 in 1976. Relations between the band began to fracture, with Johnson feeling under pressure to come up with new material. Things came to a head in 1977 during the recording of their final album, *Sneakin' Suspicion*, and he was sacked. Johnson went on to front his own bands and even spent several years as a member of Ian Dury's Blockheads in the early Eighties.

Wilko's career path seemed to be set, as he became a steady fixture on the live circuit, releasing the occasional album. Everything changed when he was diagnosed with terminal cancer in 2013. It seemed that the world suddenly realized what they had in Wilko — and were about to lose. As he was completing what he expected to be the ultimate in final, farewell tours, he recorded *Going Back Home*, with Roger Daltrey singing Feelgood and Wilko classics. Amazingly, and against all odds, the improbably named Charlie Chan, a surgeon and a fan of Wilko, contacted Johnson to suggest a radical procedure that could cure the cancer. Johnson agreed to the 11-hour surgery under Emmanuel Huguet, a colleague of Chan's, and made an amazing recovery. His career was transformed, playing bigger shows than anytime since the end of the Feelgoods. Criminally underrecorded, Johnson only made one more album, *Blow Your Mind*, in 2018. Fittingly, it was one of the best records in his catalog. Tantalizingly, Johnson recently told me that he had a garden shed full of home recordings that he'd never listened to in decades. Hopefully, someone will now comb through the archive and deliver a fitting endnote to an extraordinary career.

> **"I was left-handed, but I decided to play right-handed. I couldn't manage to hold on to the pick, though. I kept dropping it, so I thought I'd just use my fingers"**
>
> — WILKO JOHNSON

QUOTABLE

Q: JACK WHITE ON EDDIE VAN HALEN AND EVH GUITARS:

"We had a bit of a relationship. What happened was, when I was doing my [*2018*] album, *Boarding House Reach*, I found that the songs took weeks of rehearsal, which was something new to me. I thought, 'I want to get the easiest guitar there is to play,' which is the opposite of what I normally do. I saw an interview with Eddie Van Halen and [*EVH Master Builder*] Chip Ellis in which they talked about building the Wolfgang EVH guitar. **Eddie talked about how he didn't want to fight the guitar, and I thought, 'OK, that might be the one for me.'** I bought one, and sure enough, it was so easy to play. It practically played itself. That's when I got into customizing it to my liking. I took his design, and I customized it to some specs I like — pickups, switches, material and stuff, the paint job. But yes, he and I had a little bit of a relationship, talking back and forth, and he taught me a couple things. There were some texts. It was nice, although we never met in person, which is a shame." — *Joe Bosso*

Q: ROBERT DeLEO REVISITS STP'S "DEAD AND BLOATED":

"Scott [*Weiland*] actually came up with the riff — and he didn't actually play an instrument! I remember we were both working on Sunset Boulevard. He was driving models around to their shoots, working across the street at a modeling agency. I was at a guitar shop. He would run over sometimes to hang out. Once he just came and hummed it to me. I put it to a guitar and said, 'Like this, right?' That's how that whole thing originated. I converted it over to guitar, thanks to his humming abilities!" — *Amit Sharma*

Q: BUSH'S GAVIN ROSSDALE ON MOVING WITH THE TIMES:

"I feel like an MMA fighter in the Octagon. [*Laughs*] I refuse to leave, and the only way to stay is to be fierce and modern. If I don't do that, I have to accept my fate. **Modern tones are where it's at, and if you're not where it's at, where are you?"** — *Amit Sharma*

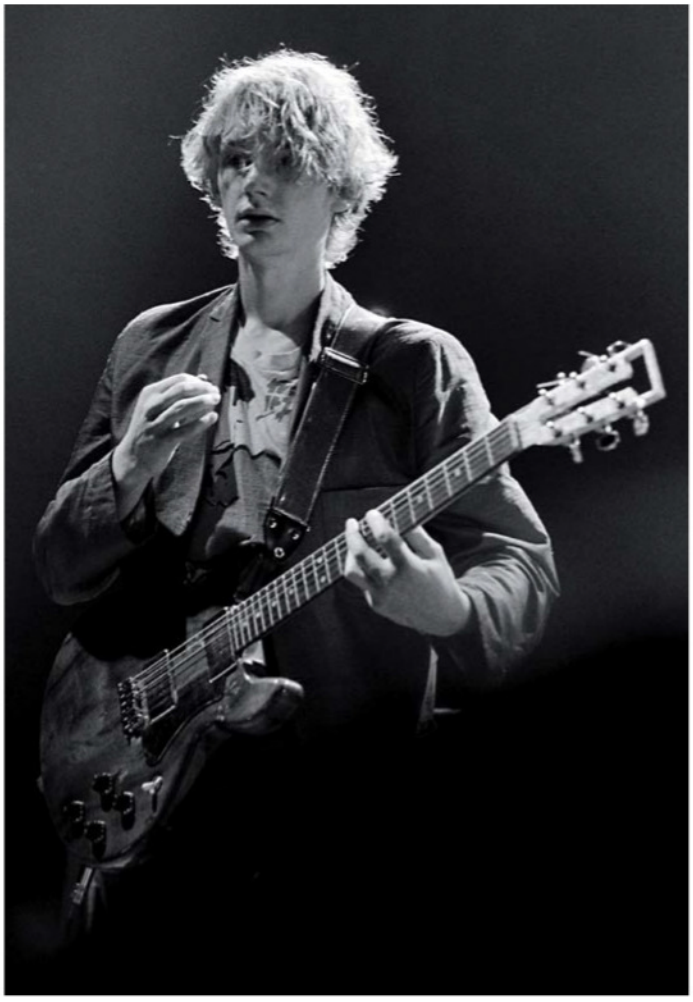
FROM THE GW ARCHIVES

Does Yes man Steve Howe enjoy a healthy breakfast? Yes!

"I have a favorite breakfast cereal," Yes and Asia guitarist Steve Howe told us in 2011. "It's what we call porridge, but you call it oatmeal. That to me is the most rewarding and delicious cereal. Obviously if you get it out of a packet and put it in a microwave, then forget it, it's rubbish. If you go to a health store and get some organic oatmeal, I would buy the small one, not the big things. Who needs giant oatmeal? Scary! Let's have normal-size oatmeal. If you want to do it the Steve Howe way, it's one cup of oatmeal, one cup of water and one cup of milk, and that gives it a nice creamy texture.

"Don't put sugar in it, on it, or anywhere near the kitchen table. Throw all sugar in the rubbish bin immediately and then stop eating sugar and you'll actually get to taste things, like I can. I don't eat sugar, haven't eaten it in 15 years, maybe. And that allows me to really taste things. Believe me: Everything with sugar in it tastes like sugar. So that's my favorite cereal. To make it better, get an organic banana. Bananas have to be organic, because everything they spray on bananas goes right through the skin and into the food and you're eating pesticides." — *Damian Fanelli*

PHOTO OF THE MONTH



Keith Levene — founding guitarist of the Clash and Public Image Ltd (PiL) — performs in Atlanta with PiL, April 24, 1980. Levene, who is considered one of the most influential guitarists of British rock and post-punk, passed away November 11, 2022, at age 65. "It's people like Keith Levene from Public Image... who are exploring the possibilities of what you can do with the guitar," John Frusciante said in 2009

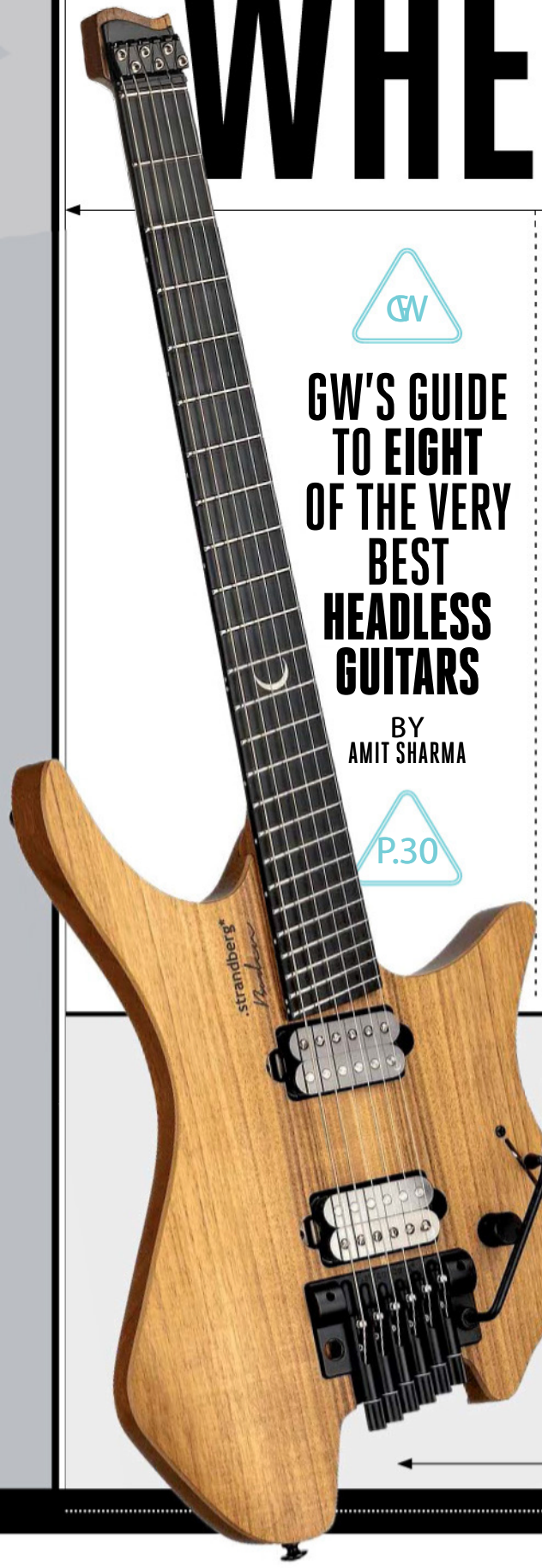
AND ALONG COMES THE EVENTIDE H90

After years of R&D, Eventide has unleashed its next-generation multi-effects unit, the H90 Harmonizer — a new-and-improved pedal that builds upon the solid foundations set by its predecessors (H9 and H9 Max) and introduces new features. With a refined control layout — which looks to be far more user-friendly than the H9's single-knob design — the H90 offers much of the same capacity for tonal exploration, but debuts 10 new algorithms, improved DSP power and a wealth of other features.

In terms of specs, the H90 features 62 effect algorithms, including 10 all-new ones that offer fresh effects and processors. New effects include the Polyphony pitch shift, Prism Shift, the Uni-Vibe-inspired Even-Vibe, Head Space tape delay and BBD-inspired Bouquet Delay, as well as the Wormhole reverb and WeedWacker Tube Screamer-style overdrive. $899, eventide.com — *Matt Owen*

LEVENE: TOM HILL/GETTY IMAGES HOWE: MICHAEL PUTLAND/GETTY IMAGES

WHERE'S YOUR



GW'S GUIDE TO EIGHT OF THE VERY BEST HEADLESS GUITARS

BY AMIT SHARMA

P.30

ON THE SUBJECT OF HEADLESS GUITARS, there really is no sitting on the fence — you either love 'em or hate 'em. For purists and traditionalists, these are the kind of instruments nightmares are made of, deviating far beyond what's acceptable in ways that feel unnecessary and, in more extreme circumstances, broken or incomplete. More modern-style players, however, tend to think differently and often welcome innovation at its most radical; there's a futuristic charm to these daring designs that's almost indicative of our own evolution as a species.

While the roots of these guitars can be dated as far back as the 18th century, Ned Steinberger is usually credited as the pioneer behind the headless as we know it today. After designing the NS-1 bass alongside Stuart Spector, he launched his own company in 1979, specializing in headless cricket bat-shaped instruments using less common materials like graphite and carbon fiber, with tuning hardware on the tailpiece instead of above the nut like the guitars of old. The tuners also offered more precise adjustments and helped reduce string slippage, which appealed to some of the more forward-thinking players of the Eighties. By the end of that decade, these bold and bodacious designs had found their way into the hands of Eddie Van Halen, David Gilmour and Mark Knopfler.

Another guitar legend — the late, great Allan Holdsworth — had some interesting things to say about Steinbergers in our June 1987 issue. "For the longest time I just didn't think the thing would work... and I was wrong," admitted the English fusion virtuoso. "I picked it up at a NAMM Show once and played it for about two seconds and ordered one immediately. I've never felt like that about a guitar since I was 20. You can take two Steinbergers off the rack anywhere and play them and they sound the same. Whereas, a wooden machine you can't find two that sound alike."

There are many different companies, from small-run custom shop specialists to high-volume institutions, producing headless instruments — to the point where modern guitarists are almost spoiled for choice. Which is why we thought we'd look at eight of the very best models available at the moment...

STRANDBERG

BODEN PROG NX 6 PLINI EDITION

$2,695, strandbergguitars.com

As one of the most exciting instrumental players to emerge over the last five years, Australian fusion guitarist Plini has certainly played a part in the rising popularity of headless instruments. The latest version of his signature Strandberg has been updated quite considerably; the chambered swamp ash body has been swapped for mahogany, as has the roasted maple neck, while the ebony fingerboard has been switched to richlite. The pickups have been upgraded too, following the arrival of the guitarist's signature humbuckers produced by Michael Frank in California. The multi-scale design (25.5" at the top, 25" on the bottom) strikes a fine balance between tone and playability, especially when you factor in the super flat 20" fretboard radius. Topped off with Strandberg's EGS Rev 7 tremolo system and string locks, it's a guitar tailor-made for unbridled creativity and self-expression.

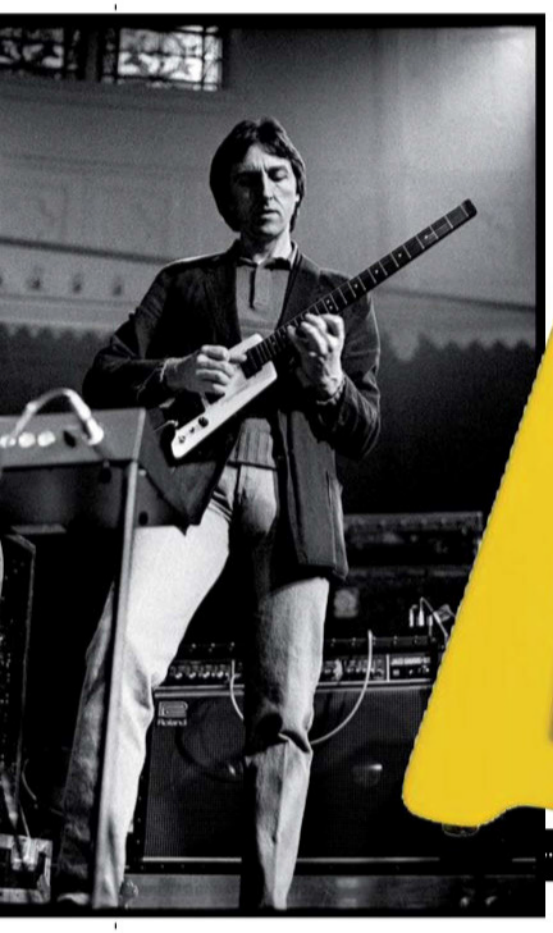
HEAD AT?

STEINBERGER

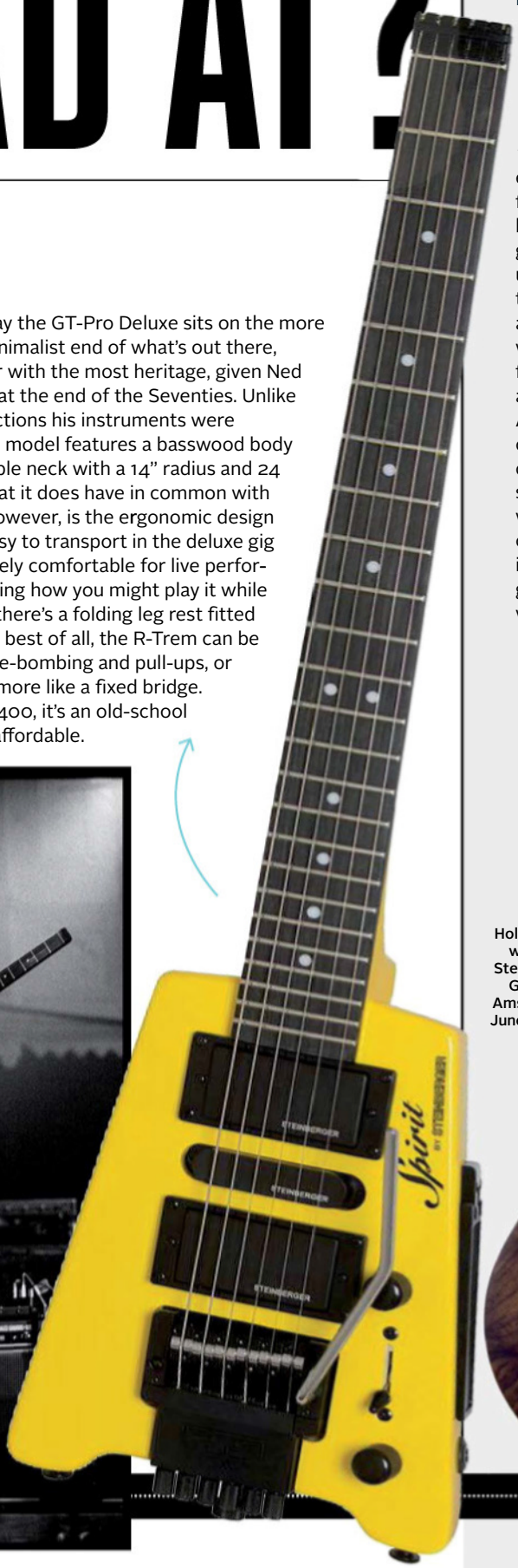
GT-PRO DELUXE

$399, steinberger.com

It would be fair to say the GT-Pro Deluxe sits on the more understated and minimalist end of what's out there, though it's also the guitar with the most heritage, given Ned Steinberger's innovation at the end of the Seventies. Unlike the all-synthetic constructions his instruments were originally famous for, this model features a basswood body and three-piece hard maple neck with a 14" radius and 24 medium jumbo frets. What it does have in common with the early Steinbergers, however, is the ergonomic design — making it incredibly easy to transport in the deluxe gig bag provided and extremely comfortable for live performances. If you're wondering how you might play it while sitting down, fear not — there's a folding leg rest fitted onto the lower bout. And best of all, the R-Trem can be unlocked for extreme dive-bombing and pull-ups, or simply locked to behave more like a fixed bridge. Retailing for just under $400, it's an old-school option that's also highly affordable.



Allan Holdsworth with his Steinberger GL2T in Amsterdam, June 15, 1987



MAYONES

HYDRA ELITE 7

$3,499, mayones.com

Sitting at the more handmade and custom end of what's out there, this seven-string from Polish luthiers Mayones is the kind of thing that's guaranteed to turn heads wherever you go. Available in six alluring finishes, the eye poplar top almost looks like it's been harvested from a distant galaxy, while the mahogany body underneath seems more familiar in terms of both sonics and feel. Other appointments include a five-ply wenge/purpleheart neck, an ebony fingerboard, 24 extra jumbo frets and a Graph Tech Black TUSQ nut. As for electronics, you'll find a pair of Bare Knuckle TKO humbuckers controlled by a three-way lever switch and a single volume knob with a push/pull pot for split coil options. With a flat 16" radius, it's a guitar which is every bit as gloriously playable as it is visually exquisite.

HOLDSWORTH: ROB VERHORST/REDFERNS

KIESEL

K-SERIES HEADLESS

$3,799, kieselguitars.com

Having released headless signatures for the likes of Allan Holdsworth, Chris Letchford and Lee McKinney, and even a headless acoustic with the launch of the Zeus in 2018, Californian builders Kiesel certainly know a thing or two about making instruments for creatively ambitious players. In celebration of their 75th anniversary in 2021, they updated their K-Series with a headless model available in six-, seven- and eight-string form. The guitars feature a three-piece swamp ash body with a 7A master grade flamed maple top, a neck-through construction, an ebony fingerboard with a flat 20" radius and a Hipshot Hardtail bridge. The direct-mount passive Kiesel Lithium humbuckers are controlled by a five-way blade-style pickup selector with a pull-up killswitch fitted onto its single volume knob. No finishes are listed on the company website as each guitar is custom-made — which, along with the materials used, helps explain the price tag.

IBANEZ

Q54 SEAFOAM GREEN MATTE

$999, ibanez.com

As strange as it sounds for such a modern-minded company, Ibanez only started making headless guitars in 2021 with the Quest series and Ichika Nito's ICHI10, the latter making headlines as the first signature instrument for a Japanese artist. Compared to other guitars of this ilk, the Ibanez Q54 doesn't deviate too heavily from the classic guitars of yesteryear: the frets aren't fanned as it sticks to a 25.5" scale length across neck and the HSS pickup configuration is similar to the superstrats the company were famous for in the Eighties. And while the R1 singlecoils and Q58 humbucker pack some extra heat thanks to their ceramic magnets, which will undoubtedly appeal to rock and metal players, they're still passive and ultimately diverse enough for other styles. Even more so when you start utilizing the dyna-MIX9 switching system, which offers nine different sounds in total. Coming in either a Black Flat or Sea Foam Green Matte finish, the Nyatoh body has a similar sound and feel to mahogany, and is nicely complemented by the three piece roasted maple/bubinga neck and roasted birdseye maple fretboard.

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Ibanez only started making headless guitars in 2021 with the Quest series and Ichika Nito's ICHI10

LEGATOR

G8FP

$1,099, legatorguitars.com

Founded in Los Angeles only a decade ago, Legator might be relative newcomers to the trade, but they've definitely made an impact in that short space of time. The G8FP, available in Iris Fade or Snowfall, is a great example of why — offering what looks and feels more like a custom shop instrument that sits in the lower mid price point. The eight-string features a bolt-on one-piece roasted maple neck with an 18" radius ebony fingerboard, an ash body and a pair of angled Legator passive Hive 2.0 humbuck ers. And to top it all off, it's a fanned fret multi-scale affair — with a longer 28" for the top of the neck and a more comfortable 26.5" underneath for the higher strings. If you're on the hunt for a boutique-ish eight-string with a more affordable, Eastern-manufactured price tag, look no further.

EART GUITARS

GW-2

$369, eartguitars.com

Even cheaper than the Steinberger GT-Pro Deluxe but with a finish that almost rivals that of the aforementioned Mayones and Kiesel models, it's hard to see where you can go wrong with the GW-2 (BTW, we at GW approve of these initials!). This headless has a roasted padauk body with a burled maple veneer that comes in five finishes. There's a bolt-on five-piece roasted maple/padauk neck and rosewood fingerboard with medium jumbo stainless steel frets. The Eart Custom Classic 57 Alnico V humbuckers — packing a whopping DCR of 16.6k in the bridge — are controlled by a three-way switch along with one tone knob and one volume knob, and cover an array of styles and sounds without much fuss at all. As far as entry-level, low-budget headless guitars go, this one will take some beating.

TRAVELER

ESCAPE MARK III

$499, travelerguitar.com

As you might have guessed from the company's name, Traveler have been focusing on lightweight and easily transportable guitars since their launch back in 1992, ranging from their ESP-influenced E Series and the brilliantly named Vaibrant electrics (inspired by the Ibanez superstrats of the Eighties) to their Fender-esque Travelcasters. The Escape Mark III is their take on a headless acoustic, pairing a mahogany body with a bolt-on mahogany neck. The onboard electronics include a two-band EQ, a volume control and a phase switch, plus an aux-in for jamming along to recordings and a headphone out in addition to the standard jack connection at the base. Measuring only 29.5" in length, it's the kind of acoustic perfect for strums by the beach or pool when you're on holiday, or as a warmup guitar for the tour bus and dressing room. All in all, it's 15 percent lighter and 26 percent shorter than your typical acoustic while also remaining full scale, which makes it a very clever invention indeed.

KING OF Boogie

Marcus King casts his bid for arena-rock glory on ***Young Blood***

By Jim Beaugez Photos by Danny Clinch

ARENAS DON'T RATTLE like they used to. Or, at least that's the premise guitar phenom Marcus King took into Nashville's Easy Eye Sound when he cut *Young Blood,* his second solo album.

"I wanted to take it back to Cream at Madison Square Garden," the 26-year-old tells *Guitar World*. "Just really crank the amps and do a rock 'n' roll record."

In an era when quiet stages and in-ear monitors are making rock music safer than ever, there's something to be said for diming a guitar amp and letting the chips fall where they may. And in 2021, King was ready for a new beginning.

On the heels of the Grammy-nominated *El Dorado*, his 2020 paean to Seventies soul music, King found himself at the end of a bad relationship. As his personal life spiraled out of control, he was able to rein it back, thanks in part to the musical journey that led to *Young Blood*.

King penned the thundering riffs at his Tennessee home on a 1961 Harmony Sovereign as the fog of his decadent descent cleared, assembling the bones of the hardest-rocking songs of his career. Regrouping with Dan Auerbach of the Black Keys, who produced *El Dorado*, the pair began to work out the arrangements — even bringing in Desmond Child, the patron saint of arena rock for his work with Bon Jovi, Aerosmith and Kiss, for the grooving "Blood on the Tracks."

"That was a real good example of a song that didn't exist at all until we all left that room after two days," King says. "That song took the longest to write, 'cause Desmond is very particular." His favorite part, he jokes, is getting the word "amphetamines" into a song that has Child's name on it.

Recorded live over six days with only a handful of overdubs, *Young Blood* bursts with explosive riffs tempered into form by Auerbach's warm, analog production. It's not tough to pick out influences like Free on "Dark Cloud," or subtle nods to Creedence Clearwater Revival's "Susie Q" on "Rescue Me" and "Blood on the Tracks," or an homage to greasy Billy Gibbons-style riffing throughout the album.

The most *Young Blood* has in common with

Marcus King with his Gibson ES-345. "I listened to any big, trio-sounding group I could get my hands on and just blared it at my place by the lake," he says

the Allmans-meets-Americana of his 2018 set *Carolina Confessions*, though — recorded with his six-piece Marcus King Band, who are still his live band — is King's sense of melody and commitment to crafting organic soundscapes.

We caught up with King to chat about the journey that led to him kicking out the jams on *Young Blood*.

This album explores your harder rocking side. What was your North Star in the studio?

We wanted to put the arena back in rock 'n' roll, and vice versa. When I go see a group in an arena, I want to feel the bass and I want to hear the guitar amps, but a lot of times they're just letting the front of house [*sound system*] put the work in. Dan [*Auerbach*] really liked my vision, and I knew he was the right guy to produce it, 'cause he still does that, speaking of arena bands. But when we got in the studio to work on it, I had fallen into this hole that I was in and was kind of struggling a little bit with some various extracurricular substances and what have you, so the music lent itself to that and [*expressing*] the most organic version of me. So, it was a natural thing.

Do you have a setup at your house where you can crank your amps to get that arena vibe?

I've got a home studio, but I do a lot of my writing on an acoustic guitar, a '61 Harmony Sovereign. I wrote the whole record on that guitar. I picked it up at my friend's place down in Clarksville [*Tennessee*], Mom and Dad's music store, a really great spot. And I was just kind of down there hanging out, and I fell in love with this guitar. I think the significance of that guitar was [*that*] I was in a really controlling relationship and that's the first piece of gear at all, let alone a guitar, I bought after that relationship. It was a representation of my freedom. Everybody that leaves a relationship, they start off with a sense of freedom. And mine obviously went real far south, but that was a pretty liberating feeling when I bought that guitar.

Have you always written on an acoustic?

Yeah. My weapon of choice before that was always my '61 0-18 Martin. That's the first guitar I bought with gig money when I was about 15, and I wrote every record on that guitar.

Did you have a particular regimen when you were writing? Did you try to just absorb what the great Seventies power trios did so well?

Yeah, I think "absorb" is the key phrase. I was living really hard but one thing I was doing was listening to a lot of Cream, a lot of ZZ Top, a whole lot of Free and Sabbath and Zeppelin. I listened to any big, trio-sounding group I could get my hands on and just blared it at my place by the lake.

I can hear Free in the intro to "Dark Cloud," and bands like Creedence in some of the playing, as well.

Yeah, that's the most unintentional one on the record, as far as inspiration. When we started cutting "Blood on the Tracks," I was like, "Hell, man, this has kind of a swampy feel. It's getting kind of humid." So, we chased that feeling and put proper percussion on it, and it happened really unintentionally. But that's not a bad group to model yourself after.

Did you change the way you play to fit the trio format?

No, not necessarily; that's how I came up, really. My first groups that I started when I was 13 and 14, and all the bar gigs I did, were in that format, so I just went back to this earlier version of myself. The whole idea of the record was to put a final chapter on this [*era*] of my life and close that book. So it's really the most natural way for me to do it.

Even though you tracked live, did you work out your solos in advance?

Oh man, the worst thing I could do, for my mind, is to plan a solo. I've just got to do it right on the fly. If there's ever a situation where I like an idea from the last take, I'll use that as a blueprint, but I just play from the heart. That's really the only way I know how to do it, and that's pretty much how the whole record was.

You worked with Dan Auerbach on *El Dorado*, but the results are very different on *Young Blood*. What was different in the way you approached the recording this time?

As opposed to *El Dorado*, we cut this one all in the same room and cut the vocals and guitars live. I mean, there were some vocal overdubs that had to be done like with any record, but for the most part, what you're hearing is a live take. It was very different from how we did *El Dorado*. Dan has a way of pulling out the sound you're going for, and on *El Dorado* he wanted to showcase the balladeer side of me. On this record we wanted to really get the lead out, so that's what we did.

How did you get the thick guitar tones?

FIVE POWER TRIO ESSENTIALS

Cream, *Disraeli Gears*

Led by Eric Clapton and featuring drummer Ginger Baker and bassist and singer Jack Bruce, Cream established the power trio blueprint with 1966's *Fresh Cream*. But their 1967 follow up, *Disraeli Gears*, confirmed their preeminence among Britain's blues-rock upstarts. The group's volatile chemistry sparked the genius in "Sunshine of Your Love" and "Strange Brew."

ZZ Top, *Tres Hombres*

ZZ Top fully realized their boogie-rock vision on *Tres Hombres*, their smash 1973 set. *Tres Hombres* gave boogie-rock its first signature tune, "La Grange," but opener "Waitin' for the Bus" and the chugging "Beer Drinkers & Hell Raisers" are every bit as infectious. Throughout the album, Billy Gibbons plays like a man possessed — exactly why Jimi Hendrix raved about him after his pre-ZZ band, the Moving Sidewalks, opened for the Experience.

The Jimi Hendrix Experience, *Are You Experienced?*

It almost feels like cheating to drop *Are You Experienced?* here, but there's no way around it. On his 1967 debut album, Jimi Hendrix defined, demolished and rebuilt, sometimes within the same song, what a power trio can accomplish.

Grand Funk Railroad, *Grand Funk (Red Album)*

Detroit was not only a mecca for Motown soul; it was also a hotbed for raucous rockers like the MC5 and Iggy and the Stooges. Just up the road in Flint, Michigan, though, Grand Funk Railroad pioneered their own furious, powerful and primal sound. "We're an American Band" came later, after the band expanded its lineup, but their 1969 sophomore album is where Grand Funk earned their stripes.

James Gang, *Rides Again*

James Gang was fronted by Joe Walsh on its first three albums — their only albums as a trio — and *Rides Again*, released in 1970, included their slinky signature hit, "Funk #49." Like Gibbons, Walsh also benefited from a famous Brit singing his praises to the music press: Pete Townshend. Walsh left the Gang the following year and eventually joined the Eagles, but not before gifting Townshend the '59 Gretsch he used on *Who's Next*. — *Jim Beaugez*

"I wanted to take it back to Cream at Madison Square Garden. Just really crank the amps and do a rock 'n' roll record"

I used pretty much the same gear the whole time. I used a '59 Les Paul — you can't go wrong there. It's a really special one that I was actually looking at buying from Carter [*Vintage Guitars in Nashville*], and Dan ended up getting it. And I ended up buying my first house. [*Laughs*]

But the amp I used was this old Gibson amp my dad got. I don't know what model it is; it's got tremolo and it's really a funky little amp. A lot of vibe. It's been taken out of the original chassis and put in this large, plywood, homemade chassis. It was just a box, pretty much, with the grille on it and the three chicken knobs at the top. I had to put a new power cord on it, 'cause I used to call it Old Sparky because of the exposed wires. And it's still pretty dangerous, but in a good way. I used that amp on everything — it would be that, in stereo, with either a reverb unit or an old Supro 8030. It really just depended on the tune. And pretty much that Les Paul or my 345 the whole time.

Why that particular amp?

Man, it's just a low-output amp, but I don't know why I picked that one, really. I just have these feelings in my heart sometimes and I just follow 'em, I don't question. I just obey orders, especially when they're from the heart.

This is a fuzz-heavy album. Did any particular pedals do the heavy lifting?

Really just two. A buddy of mine out of Maine builds these wonderful [*Tru-Fi*] fuzz pedals. He kind of reverse-engineers some of our favorites, and he made me one called the Colordriver that I really like. We also used a Tone Bender, and Dan gifted that to me after the record was done.

What are some characteristics you love the most that you were able to pull out for this record?

When we play live we get into some avant-garde territory, and anytime I can use a guitar to explore the emotions in my mind, with my manic-depressive ass, anytime I can use the guitar to get that point across is a good day. Tru-fi, his first pedals, really allowed me to get that. It's hard to explain. It's the aggression I want and being able to put pain into a note, I'm able to do it with that pedal.

"Anytime I can use a guitar to explore the emotions in my mind, with my manic-depressive ass, anytime I can use the guitar to get that point across is a good day"

Five records into your career, how do you keep your approach fresh?

Really it's about being around other great players. Like, Drew Smithers [*formerly of Bishop Gun*] joined my group — he's always been one of my favorite players, and we borrow things from each other musically all the time. It's hard not to absorb it if it's something that you really dig. I'm very seldom sitting down with my guitar and intentionally trying to learn something note-for-note. I get a lot of influence, phrasing-wise, mostly from vocalists. My favorites are Aretha Franklin and Ray Charles. That's really where I find new ideas; playing off of other people and just trying to absorb as much as I can from whatever I can. GW

Greg Koch
GRISTLE-TONE
SIGNATURE SERIES
P90
It was no surprise when Greg came asking to explore the possibilities of Fluence technology applied to the P90. Like his Fluence Gristle-Tone, Tele replacement set, Greg's P90s are deeply rooted in tradition, and then un-rooted in sounds that only Greg can conjure – satisfying all of his lascivious P90 needs!
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WITH THE RELEASE OF ***PAWNS & KINGS***, **ALTER BRIDGE** GRANDMASTERS **MARK TREMONTI** AND **MYLES KENNEDY** DISCUSS THE BAND'S PLACE IN THE ARENA-ROCK PANTHEON (AND GIVE US THE INSIDE SCOOP ON SOME UPCOMING PRS GEAR)

BY ADAM KOVAC ★ PHOTOS BY CHUCK BRUECKMANN

MARK TREMONTI IS COUNTING HIMSELF LUCKY. Not just because he's got a lot going for himself these days. For more than 20 years, he's been the engine behind some of the best-selling rock records in the world, a streak that continues with Alter Bridge's just-released seventh album, *Pawns & Kings*. He's got a successful solo side project that traffics in slightly heavier fare and in which he's solidified his shredder bonafides. He's even been able to indulge in some more off-the-wall projects; earlier this year, he released an album of distinctly traditional and non-heavy Frank Sinatra tunes.

No, today he's counting himself lucky because he and his family are alive and well after Hurricane Ian hit his hometown of Orlando, Florida, with punishing winds, rain and floods. However, even if you're a modern-day deity of heavy guitar, acts of more vengeful gods still mean you have to meet with insurance adjusters.

Alter Bridge's Mark Tremonti [*left*] and Myles Kennedy with their respective PRS models

"We were kind of right in the path of the storm. So it was a big one for Orlando, which, being inland, we never get crushed like the coast, but it was a pretty rough one for Orlando this time," he says.

It's certain that Tremonti would rather be out crushing monster licks onstage than assessing home damages, and the sure-to-be-lengthy touring cycle for *Pawns & Kings* will give him ample opportunity to do so. The story of Alter Bridge may have begun with the demise of Tremonti's old band, but at this point, their history and discography dwarf that of Creed. In an era of algorithm pop playlists, where high-gain amps find themselves gathering dust in recording studio corners, Alter Bridge have kept going, achieving the kind of commercial success that can seem like an hallucination to younger bands. They've become one of the last of the old guard of true stadium-rock bands, elder statesmen who still produce vital work. Crushing verses, soaring choruses, screaming guitar solos — Alter Bridge still know how to crank it out.

They've done this in spite of choosing to do away with the tried-and-true formula laid out in *Almost Famous*: the frontman and the guitarist with mystique. (It's important to remember that Kennedy has learned from the best — his other gig has him putting down the guitar to assume vocal duties for Slash, whose partnership with Axl Rose might not have invented the lead guitar/lead singer onstage dynamic, but surely perfected it). Kennedy's guitar duties have become every bit as important to the band as Tremonti's.

"I think it started with me telling Myles that he's way too good at guitar solos to not do guitar solos," Tremonti says. "I kept on urging him to do leads and it became almost like a double lead guitar player kind of band. Myles isn't the kind of frontman that has that kind of personality. He's a shy, quiet guy, just a good guy. He's not that alpha male frontman. He actually sets up his microphone on the right side of the stage; I set mine up on the left side. He's not even in the middle. We just do things differently."

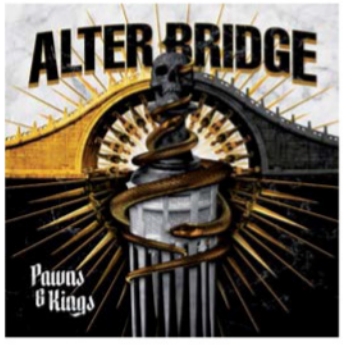
Over the years, the two guitarists have formed the Spock-like mind-meld that can only come from spending countless hours together in rehearsal rooms and studios, banging ideas back and forth. When the two first began writing together, Kennedy acknowledges they had fairly defined roles, thanks to their respective backgrounds: Tremonti, who had already written some of the defining guitar lines of the late Nineties while in Creed, was the riff guy, while Kennedy brought a more melodic, atmospheric touch reminiscent of his time in the Mayfield Four. But as time has gone on, the two have rubbed off on each other

"When you write with another writer, you know their styles, you pick up their tricks along the way," Tremonti says. "It's funny; my producer said, I would have totally thought you wrote this song, but Myles did, or the opposite."

"We've kind of morphed into this unique duo, where we're able to get in the other guy's head and go there when we need to and create from that standpoint, so that it's not so obvious who's doing what, which makes it pretty fun," Kennedy adds.

The teamwork carries over to their truly intense live shows. Kennedy acknowledges that, sure, he can play the riffs he writes, but doing so and singing at the same time is a different story. But the synchronicity between him and Tremonti allows for give-and-take on who plays what.

Over the years, the two guitarists have formed the Spock-like mind-meld that can only come from spending countless hours together in rehearsal rooms and studios, banging ideas back and forth



"Fortunately, when you're in a band with somebody as talented as Mark, you don't have to worry about it. Because if I create a riff that's a bit of a challenge from a technical standpoint," he says, "I know I can turn it over to him, and he'll hold down the fort. And even with the single, 'Silver Tongue,' the riff that goes throughout the verse — sure, I can play it and sing it at the same time, but I'd rather just back off and let him take that and then I'll focus on the vocal and then add the textures on top. I feel like that's the kind of part where you really need to stay focused, especially from a timing standpoint. It's a bit like rubbing your belly and patting your head at the same time. So yeah, it's very liberating to have a guitar player that can play those parts if you write them."

When it comes to commercial radio, the riff is something that has been in short supply for years now. Any bozo with an acoustic can hammer out a G-D-C chord progression, but finding a way to fit 12 notes together in a way that is instantly catchy and also hasn't been done to death is something of a dying art. There's a famous scene in the Metallica documentary *Some Kind of Monster* where Lars Ulrich poo-poos a guitar line as being "stock." Avoiding such pitfalls, be it from a Danish drummer or anyone else, can be a challenging task and one that Alter Bridge has had to navigate by continuously trying new things — all without going too far afield, lest they alienate their longtime fans.

"You always want to try and evolve to some degree without alienating your fanbase, especially when you've been around for as long as we have," Kennedy says. "You don't want to come out doing something that's like, what the hell is this? So it's a real delicate dance."

For his part, Tremonti found inspiration for *Pawns & Kings* by turning to some of his favorite alternate tunings, particularly open D.

"I think it's a very user-friendly tuning for guitar players to write with. Even if you're a beginner guitar player, it's hard to make [*an*] open D5 sound bad," he says.

Kennedy threw himself into the writing via a more-extensive-than-usual demoing process, sending songs from his home in Spokane, Washington, to Tremonti in Florida. Files zipped back and forth across the country until the songs were airtight. One of the songs that came out of that process is perhaps the most ambitious of Alter Bridge's entire *oeuvre*. "Fable of the Silent Son" starts on a soft arpeggio and hushed vocals, builds to a mournful crescendo and

Kennedy in the studio with a PRS prototype. "They were able to use these Narrowfield pickups to mimic the sound I was hearing in my head," he says

then goes through several musical shifts on its way to become an 8-minute-plus epic composed of movements rather than verses and choruses.

The song was born from several ideas that Kennedy had kicking around that were in the same key but different tempos.

"It was a song that probably was the most challenging to complete at the end of the day, just not not so much because it's so long, but I knew it was going to be an important one," Kennedy says. "I would record and work on it and then get away from it for five days and come back to it. And it was definitely a long, long, long process. But I'm really happy with how it turned out."

Equally impressive is "Sin After Sin," which is built around a crushing riff that jumps across octaves with an effect that would make Tom Morello proud.

"That was the song I probably worked on the most," Tremonti says. "For this record, I wanted to write something that was really slow but really heavy at the same time — and really moody. So I set a drum loop at a real slow tempo and I took an octave pedal and wrote with the octave on the whole time. I think when you write with an octave pedal, it simplifies the riffs but makes them heavy. As soon as I played that riff, I knew I was onto something, and I spent the next month trying to piece that song together."

When it comes to laying down the guitar tracks for *Pawns & Kings*, the pair turned to what works. Both have long been affiliated with PRS Guitars. Kennedy had trotted out a new Telecaster-inspired design on a solo European tour and ended up using that for a large portion of the album.

"It just kind of checks the boxes I need. I wanted a neck that felt a certain way. And they were able to use these Narrowfield pickups to mimic the sound I was hearing in my head."

Tremonti's own signature model has long been one of the most iconic and popular in the PRS arsenal, but he's now in possession of two extremely rare prototypes of an Exploreresque body type model. The guitars came about after Tremonti put in a call to Paul Reed Smith himself, asking if he could work on a new guitar. Smith invited Tremonti to the PRS factory, where the pair sketched out a vision on a dry erase board. The result is an angular and incredibly cool-looking body that features a three-piece top: one so difficult to build that the company currently lacks the capacity to mass manufacture them. While photos of the guitars being put to use in concert have circulated, there are sadly no plans to turn them into a new production model... for now.

"They're just beautiful guitars and they sound and play every bit as good as any of my single cuts ever have," Tremonti says. "Over the years, I've had more and more people ask for it. You know, you never know."

> "I think it started with me telling Myles that he's way too good at guitar solos to not do guitar solos"
> — MARK TREMONTI

While players like Tremonti made PRS Guitars into a powerhouse, the company's amplifiers have yet to gain the same cachet as Mesa/Boogie or Marshall. Tremonti swears by them, and his signature MT 100 "really shines on this record."

In the works for several years, Tremonti has spent many hours working with the PRS team to get the amp as perfect as can be, as it heads to market at an extremely reasonable price point.

"I want this to be the best $1,800 amp you've ever heard in your life," he insists. "And to me it absolutely is, if we can keep the price there, with these aesthetics and all these little touches."

Despite the steady releases (Alter Bridge have put out a new album, like clockwork, every three years since the band first formed), Tremonti and Kennedy have had ample time to explore other artistic ventures — Kennedy's got his gig with Slash and the Conspirators, while Tremonti has put out five albums with his more metal-focused solo band. The success of the band has opened up further opportunities for projects that are perhaps more off the beaten path.

In May, Tremonti put down his PRS and slipped into a tuxedo and a dry martini to set the mood for a passion project that his output up to that point had never even hinted at. *Tremonti Sings Sinatra* is exactly what it sounds like: a collection of songs made famous by the Chairman of the Board, arranged in a manner that is both respectful and respectable. Tremonti's reputation as a shredder has often overshadowed his considerable talents as a singer — he helms the mic for his solo band and assumes lead vocals on one song per album in Alter Bridge. But even those contributions didn't give away his aptitude for old-school crooning.

Rather than a lark, the album of Sinatra covers was the end result of several years of

work, done in the name of charity: all proceeds from the album went to the National Down Syndrome Society. It's a cause close to Tremonti's heart as his infant daughter was born with the condition.

"I grew up listening to Sinatra at Christmas time and always loved it," he enthuses. "And it just kind of was always my happy place. About three years ago or so I had one of those nights where I was just up late listening to Sinatra's music and watching YouTube clips of old black-and-white performances. And I just had one of those moments where, like, I want to practice singing like him just like I practiced trying to play guitar like somebody, so I obsessed about it."

Lest you think there's any lead-vocal envy going on, one of the album's biggest fans is Kennedy.

"I think it's a great cause and I think it's got him singing these songs that, in my opinion, are the greatest songs ever written. I think it's gonna be really interesting and wonderful to see how that ends up influencing him in the future as he continues to write songs," Kennedy says. "And that aside, his voice sounds great on it."

> **"[Rock 'n' roll and heavy metal] is the cockroach of the industry. It just will not die, no matter how hard you try to kill it"**
> **— MYLES KENNEDY**

Tremonti [*left*] and Kennedy caught in the act during Alter Bridge's late-2022 European tour. "We stand on the shoulders of giants in a lot of ways," Kennedy says

Whether Tremonti's solo flights of fancy open up a future where Alter Bridge puts their stamp on the Great American Songbook is a question for later. For right now, they occupy a perfectly unique place in the cultural zeitgeist — one of the last vital hard rock bands who are still as creatively juiced as they ever were. Tremonti, perhaps due to his brush with natural disaster, strikes a modest tone when talking about Alter Bridge's place in the cultural conversation.

"We're just continuing to do what we grew up loving and trying to make it the best you can be and trying to just just gain as many fans as we can that dig the music," he concludes.

But Kennedy is a bit more circumspect. Many have come before them and, hopefully, others will come after — he points to bands like Dirty Honey who are out there, paying their dues, doing their part to make sure filthy rhythm tones and big choruses and guitar solos are still finding their way to new ears.

"We stand on the shoulders of giants in a lot of ways, and we're doing our best to carry on the tradition," he confirms. "And so with that said, yeah, it seems like there are fewer of us. But I do feel like there are still young artists out there who are interested in carrying the torch as well, which gives me a great deal of joy and confidence that rock 'n' roll will be carried into the future...

"I've said before that rock 'n' roll and heavy metal or hard rock, it's like the cockroach of the industry. It just will not die, no matter how hard you try to kill it." GW

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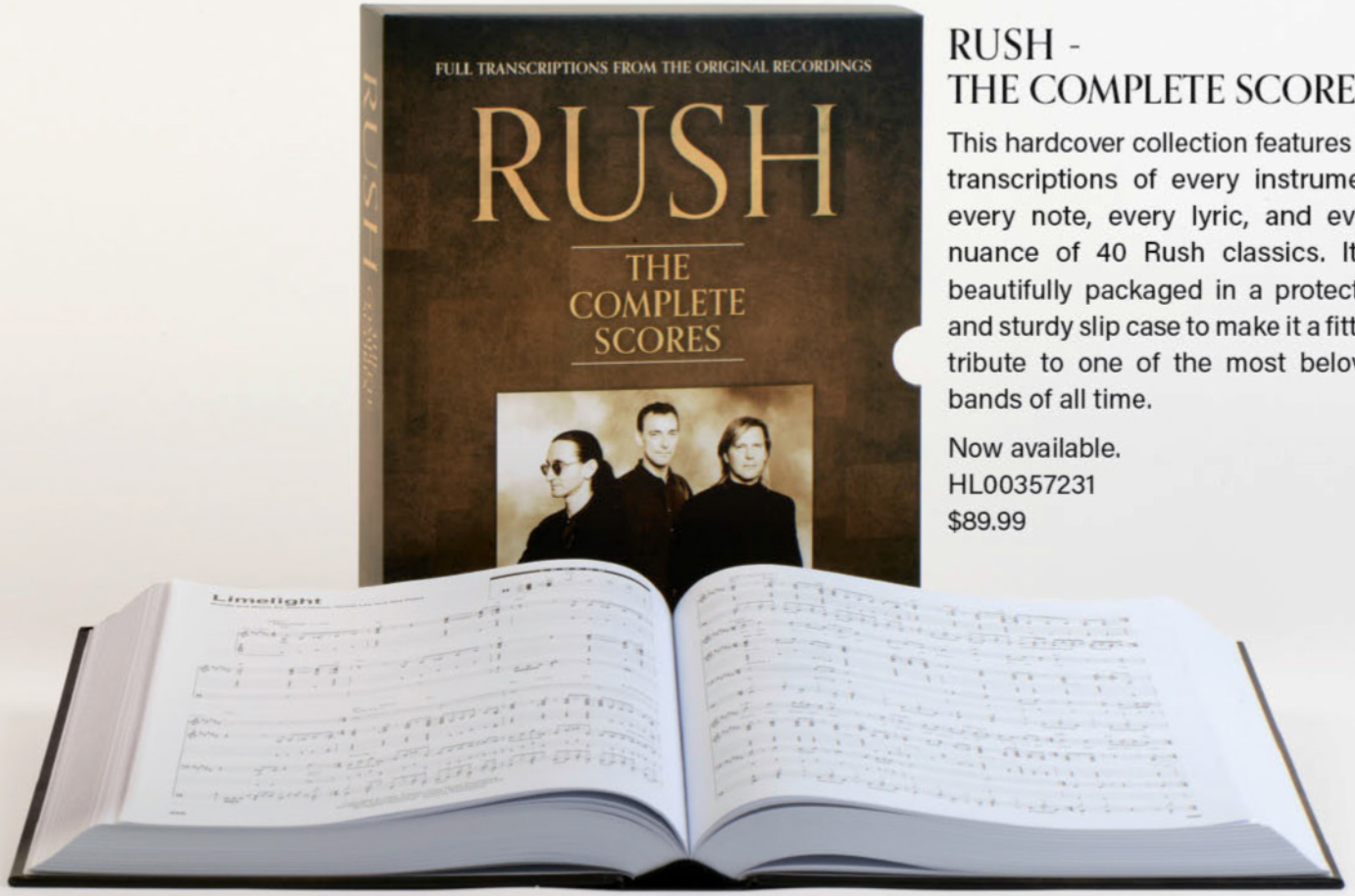

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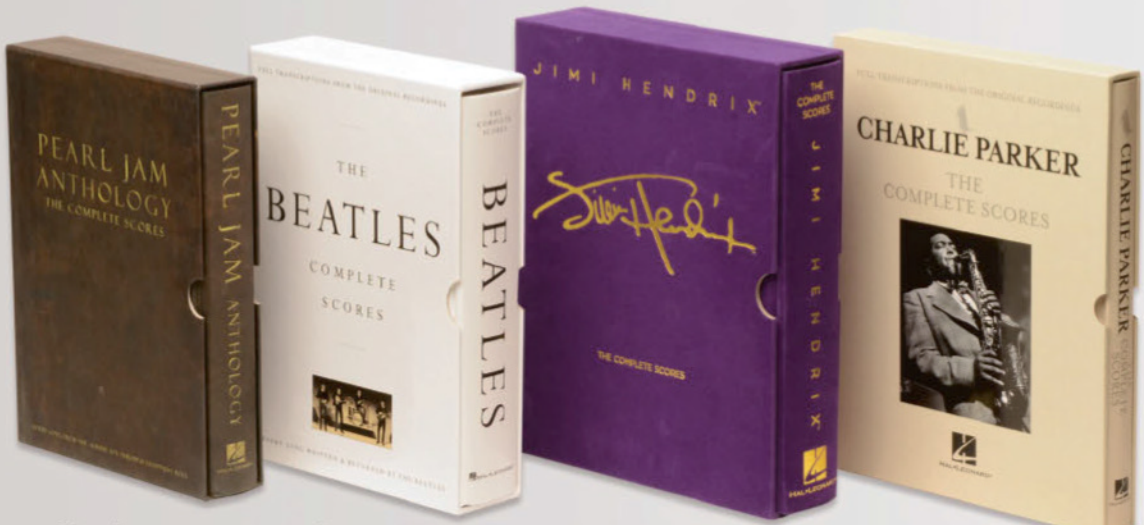

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[*from left*] Paul McCartney (1963 Hofner 500/1), John Lennon (1958 Rickenbacker Capri 325) and George Harrison (1963 Gretsch Country Gentleman) huddle around a Vox AC30 in late 1963

POPPERFOTO VIA GETTY IMAGES/GETTY IMAGES

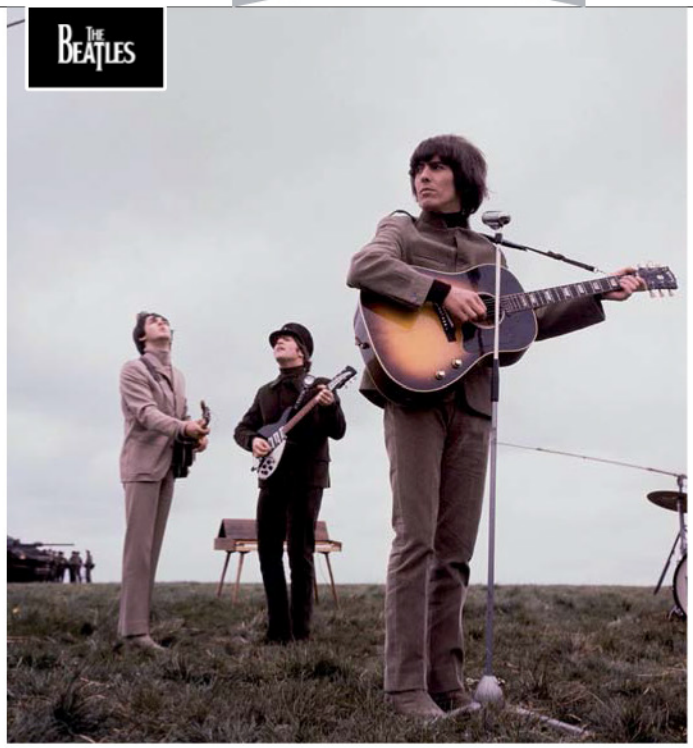
THE SOUNDS THAT SHOOK THE WORLD

GUITAR WORLD

ULTIMATE BEATLES TONE GUIDE

FEBRUARY 2023

HOW THE BEATLES CRAFTED THE GUITAR AND BASS TONES THAT FOREVER CHANGED AND SHAPED THE SOUND OF ROCK MUSIC BY CHRIS GILL



GUITAR WORLD

ULTIMATE BEATLES TONE GUIDE

FEBRUARY 2023

NO BAND HAS

had more pages written about them than the Beatles. There are books that examine every day of the band's history, large volumes about their recordings and books devoted entirely to their gear. Yet for all that has been written about them, there is still much mystery about the finer details, such as what exact guitars and amps they used to record specific songs.

We set out to answer that last question by closely examining a select group of songs spanning the Beatles' entire recording history. A big part of the challenge is that a great amount of conflicting info exists, even among the experts. Even the members of the Beatles, producer George Martin and engineers like Geoff Emerick have provided conflicting accounts, and sometimes those people have contradicted themselves. Photos taken during the recording sessions provide helpful hints, but all too often crucial details are missing, and the best anyone can do is speculate. Internet forums are frankly a hell-hole of highly opinionated alpha characters who insist they have golden ears but are usually pulling utter BS out of their golden rears.

What follows is our best attempt to determine the guitars, basses, amps and effects that the Beatles actually used. This information is not perfect and in many cases is highly speculative (such as the amp that Lennon used to record his solo on "The End"). However, we hope it will provide a good guideline for guitarists who want to decode the magical mystery of the iconic sounds that the Beatles' crafted over an incredibly prolific seven-year period.

PLEASE PLEASE ME

Please Please Me (UK), 1963

GEORGE HARRISON

Guitar: 1957 Gretsch 6128 Duo Jet
Amp: 1962 Vox AC30 combo with two Celestion T530 12-inch speakers

JOHN LENNON

Guitar: 1958 Rickenbacker 325 Capri
Amp: 1962 Vox AC15 combo with two Goodmans 12-inch speakers

PAUL McCARTNEY

Bass: 1961 Hofner 500/1
Amp: Leak Point One preamp, Leak TL-12 Plus power amp, 1x15 cabinet with Tannoy Dual-Concert speaker

THE BEATLES' DEBUT single "Love Me Do" enjoyed only moderate success, but their follow-up, "Please Please Me" was the band's first bonafide hit. Like most of the other material the Beatles recorded in the early Sixties using two-track recorders, the recording primarily captures the band performing live, with George Harrison's Gretsch Duo Jet dominating the instrumental accompaniment. The melodic hook features Harrison's Gretsch and John Lennon's overdubbed harmonica playing in unison. This technique of combining and layering instruments together was something the Beatles employed often throughout their career.

The guitar tones are very clean, with Harrison taking advantage of his Duo Jet's low-end twang (picking near the bridge) while Lennon's rhythm part is subdued and low in the mix. The Quad QCII bass amp Paul McCartney usually used for live performances at the time was not considered up to snuff for the recording, so he plugged into the studio's Leak preamp and power amp instead. Harrison and Lennon owned 1962 Vox 2x12 combo amps with fawn-colored covering, with Lennon playing though an AC15 and Harrison using an AC30 with an add-on treble boost circuit that became known as Top Boost on later Vox AC30 models, which Harrison used to brighten his guitar's treble frequencies.

A HARD DAY'S NIGHT

A Hard Day's Night, 1964

HARRISON

Guitar: 1963 Rickenbacker 360/12 electric 12-string
Amp: 1963 Vox AC50 Mk I head and 2x12 cabinet with two Celestion T530 12-inch speakers and Goodmans Midax horn

LENNON

Guitars: 1963 Rickenbacker 325, 1962 Gibson J-160E acoustic-electric
Amp: 1963 Vox AC50 Mk I head and 2x12 cabinet with two Celestion T530 12-inch speakers and Goodmans Midax horn

McCARTNEY

Bass: 1963 Hofner 500/1
Amp: 1963 Vox AC100 head and 2x15 cabinet with Celestion T900 15-inch speakers

THE BEATLES PROGRESSED to using four-track recorders in the stu-

[*far left*] McCartney, Lennon and Harrison (playing a Gibson J-160E) on the set of *Help!* [*left*] Harrison's 1957 Gretsch 6128 Duo Jet

BEATLES: ROLLS PRESS/POPPERFOTO VIA GETTY IMAGES GRETSCH: NIGEL OSBOURNE/REDFERNS

dio early in 1964, which gave the band more freedom to experiment with overdubs and more advanced arrangements. By mid April of 1964 when they recorded "A Hard Day's Night," Harrison and Lennon had expanded their guitar collections, which now included various Gretsch and Rickenbacker models — most importantly George's newly acquired Rickenbacker 360/12 electric 12-string that played a crucial role in this song's signature sound.

Musicologists can explain the intricacies of the song's opening chord in better detail, but it was created by a blend of Harrison's Rickenbacker 12-string, a D from McCartney's bass and overdubs of Lennon's Gibson J-160E acoustic-electric and a piano chord played by producer George Martin. The main rhythm guitar parts were recorded as a simultaneous performance, with Harrison on the Rickenbacker 360/12 and Lennon on his new 1963 Rickenbacker 325, both playing through new Vox AC50 Mk I heads with 2x12 cabinets that delivered ample clean headroom for the strings to sing with clarity and twang. The amps were probably set with the Treble controls near full, the Bass rolled down around 2 or 3 and the Volume no higher than 5 to avoid upsetting the lab coat-wearing engineers at Abbey Road.

Harrison's overdubbed solo employed a crafty studio trick devised by Martin. The solo was recorded at half speed, which made it easier for Harrison to play the notes on his 360/12, and Martin played a piano in unison at the same time. Played back at normal speed, the pitch is transposed up an octave, giving the guitar a distinctive timbre. Guitarists hoping to duplicate this sound live can use a pitch shifter set to an octave up effect, like an Eventide Pitch Factor, Boss PS-5 Super Shifter or DigiTech Whammy (avoid Octavia or octave fuzz pedals, which sound too distorted).

I FEEL FINE

Beatles '65 (USA), 1964

HARRISON

Guitar: 1963 Gretsch 6119 Tennessean
Amp: 1964 Vox AC100 head with 4x12 cabinet with four Celestion T1088 12-inch speakers and two Goodmans Midax horns

LENNON

Guitar: 1964 Gibson J-160E
Amp: 1964 Vox AC100 head with 4x12 cabinet with four Celestion T1088 12-inch speakers and two Goodmans Midax horns

McCARTNEY

Bass: 1963 Hofner 500/1
Amp: 1964 Vox AC100 head with 2x15 cabinet with Celestion T1074 15-inch speakers

THIS RECORDING IS notable for featuring possibly the very first instance of intentional feedback, which was the effect of Lennon's amplified Gibson J-160E becoming driven by the resonance of a low A note played on the bass by McCartney during the intro. Instead of the usual high-pitched howl, the J-160E's resonant chamber caused its sympathetic open A string to vibrate — similar to the effect of an E Bow — so vigorously that it buzzed against the fretboard.

Lennon's amplified J-160E provided that backbone for the guitar riff heard throughout the song, which has an unusual organ-like timbre. Unlike a modern acoustic-electric, the J-160E was designed with a heavier top and stiff ladder bracing to suppress vibration. Ironically, this was Gibson's attempt to avoid feedback, but the model's most famous use is to generate feedback. A P90 single-coil identical to those found on early Les Paul models was mounted under the top at the edge of the fretboard, with the polepieces extending through the top and covered with a small plastic housing. The P90 works better with standard nickel electric strings. Lennon probably used flatwound Pyramid Gold strings (most likely .012-.052), which also contributed to the smoother-sounding timbre.

Harrison's part mostly consisted of him doubling Lennon's riff on his Gretsch Tennessean, most likely set to the bridge pickup as heard in his brief twangy solo.

TICKET TO RIDE

Help!, 1965

HARRISON

Guitars: 1963 Rickenbacker360/12 (rhythm), 1961 Fender Stratocaster (overdub fills)
Amp: 1964 Vox AC100 head with 4x12 cabinet with four Celestion T1088 12-inch speakers and two Goodmans Midax horns

LENNON

Guitar: 1961 Fender Stratocaster
Amp: 1964 Vox AC100 head with 4x12 cabinet with four Celestion T1088 12-inch speakers and two Goodmans Midax horns

McCARTNEY

Guitar: 1962 Epiphone Casino E-230TD (lead)
Amp: 1964 Vox AC100 head with 4x12 cabinet with four Celestion T1088 12-inch speakers and two Goodmans Midax horns
Bass: 1963 Hofner 500/1
Amp: 1964 Vox AC100 head 2x15 cabinet with Celestion T1074 15-inch speakers

THE TOPIC OF WHO actually played what parts and what exact guitars on the Beatles recordings is subject to much speculation, but "Ticket to Ride" is one exception where this info can be confirmed, thanks to George Martin's detailed track notes about the instruments and players. Martin's handwritten notes specify that Harrison played his Ric 360/12 accompanied by Lennon on a 1961 Fender Stratocaster on the rhythm part and McCartney laid down the fills and outro on his 1962 Epiphone Casino. On track four, Harrison also overdubbed a few accents, like the descending pattern on the second "ride" of the chorus, using a '61 Strat while McCartney recorded his lead fills on the same track. The *Help!* sessions were notable for featuring McCartney's first contributions beyond bass as a guitarist, a role which he would expand even more on later recordings.

As in previous instances, the Vox AC100 amps are dialed to crystalline clean tones with the Treble above five and the Bass barely up. McCartney probably plugged his Epiphone Casino into Lennon's amp and used either the middle or neck pickup setting with the guitar's tone knobs backed down a bit. Although Harrison's Ric 12-string had defined much of the early Beatles' signature sound up until this point, "Ticket to Ride" was one of the last instances where he used it in the studio. "All it ever seemed was that there was one sound I could get (from the Rickenbacker) where it was bright," Harrison told the BBC in 1987. "(That's) the sound you hear on 'Ticket to Ride.'" Soon, his Gretsch and Rickenbacker guitars became distant memories as his taste in guitar tones progressed.

MICHELLE

Rubber Soul, 1965

HARRISON

Guitar: c. 1963-65 Gibson ES-345 (solo), Framus Hootenanny 12-string (Rhythm)
Amp: 1963 Vox AC30 Top Boost combo with two Celestion T530 12-inch speakers

LENNON

Guitar: Ramirez 1A classical

McCARTNEY
Guitar: 1964 Epiphone Texan FT-79
Bass: 1964 Rickenbacker 4001S
Amp: 1964 Fender Bassman (blonde) 6G6-B head, 2x12 cabinet with Jensen C12N, Oxford 12M6 or possibly Utah speakers

A PHOTO SHOT at Abbey Road Studios during a pre-recording rehearsal of this song gives a very good idea of the exact guitars used by Harrison, Lennon and McCartney for the recording of the main acoustic rhythm track: a Framus Hootenanny 12-string (Harrison), Ramirez 1A nylon string classical (Lennon) and Epiphone Texan FT-79 (McCartney). One particularly revealing detail is that all three guitarists used capos on the fifth frets of their guitars. Also of interest is a later photo showing McCartney playing his Rickenbacker 4001S bass also with a capo on the fifth fret. Harrison's 12-string is very low in the mix, heard most prominently on the descending line in unison with McCartney and Lennon's louder six-strings.

The big unsolved mystery is which guitar Harrison used for the sultry, horn-like solo heard in the middle and ending of the song. "The guitar solo in 'Michelle' is my composition, actually," producer George Martin revealed in a 1993 interview. "I wrote down the notes and said, 'I'll play this. George, you can do these notes with me on guitar. We'll play in unison.'" Apparently, Martin's unison part was discarded. Harrison's guitar tone is very warm, muted and unusual compared to other Beatles recording, which suggests he may have used a Gibson ES-345 semi-hollow, which briefly showed up in his possession around the date of these sessions. Other speculated candidates include his Gibson J-160E, Epiphone Casino and even the 1961 Strat using the neck pickup and tone control rolled off. The jazz hollowbody-like warmth and humbucker-like fatness, however, strongly suggest he used the 345's neck pickup, rolled down the tone control and played with his fingers. The amp he used is also unknown, although session photos show that Harrison and Lennon had dusted off their trusty black 1963 Vox AC30s.

TAXMAN

Revolver, 1966

HARRISON
Guitar: 1964 Gibson SG Standard
Amp: 1966 Vox 7120, 4x12 cabinet with Celestion T1225 12-inch speakers

McCARTNEY
Guitar: 1962 Epiphone Casino E-230TD
Amp: 1964 Fender Bassman (blonde) 6G6-B head, 2x12 cabinet with Jensen C12N, Oxford 12M6 or possibly Utah) speakers
Effect: 1966 Sola Sound Tone Bender (Mk 1.5)
Bass: 1964 Rickenbacker 4001S
Bass amp: 1964 Fender Bassman (blonde) 6G6-B head, 2x12 cabinet with Jensen C12N, Oxford 12M6 or possibly Utah) speakers

MANY GUITARISTS CONSIDER this one of their top 10 favorite Beatles tunes, thanks to the biting guitar tones, Harrison's cutting 7th chords and McCartney's gritty raga-style solo and punchy bass riff. For some unknown reason, Lennon sat this one out when it came to playing a guitar track and his only contribution is backing vocals. To fill the sonic space, Harrison double-tracked his rhythm guitar part by playing two identical takes.

The solo is one of the main sources of guitarists' fascination with this song. McCartney confirmed that he played his 1962 Epiphone Casino (probably set to the bridge pickup), and photos taken in the studio around this time strongly suggest he plugged into his trusty Fender Bassman head and 2x12 cabinet. A Sola Sound Tone Bender Mk 1.5 (set with Level just above 5 and Attack at 6 to 7) also seen in photos likely provides the distortion heard on the solo, riff unisons and fills.

Details about Harrison's rig are more sketchy. To me it sounds like he's playing his Gibson SG Standard (bridge pickup) through one of the new hybrid (solid-state preamp/tube power amp) Vox 7120 amps the band acquired thanks to the fast, percussive attack, scratchy treble and nasal midrange. Other options include his 1961 Strat and a new 1966 Fender Showman stack that appeared around this time, but blackface tube Fender amps generally sound more polished and sparkling than what is heard here.

McCartney's bass tone is impressively punchy and robust. He probably plugged his Ric 4001S into the same Bassman rig that he used to record his guitar part to give the tone more presence.

SGT. PEPPER'S LONELY HEARTS CLUB BAND

Sgt. Pepper's Lonely Hearts Club Band, 1967

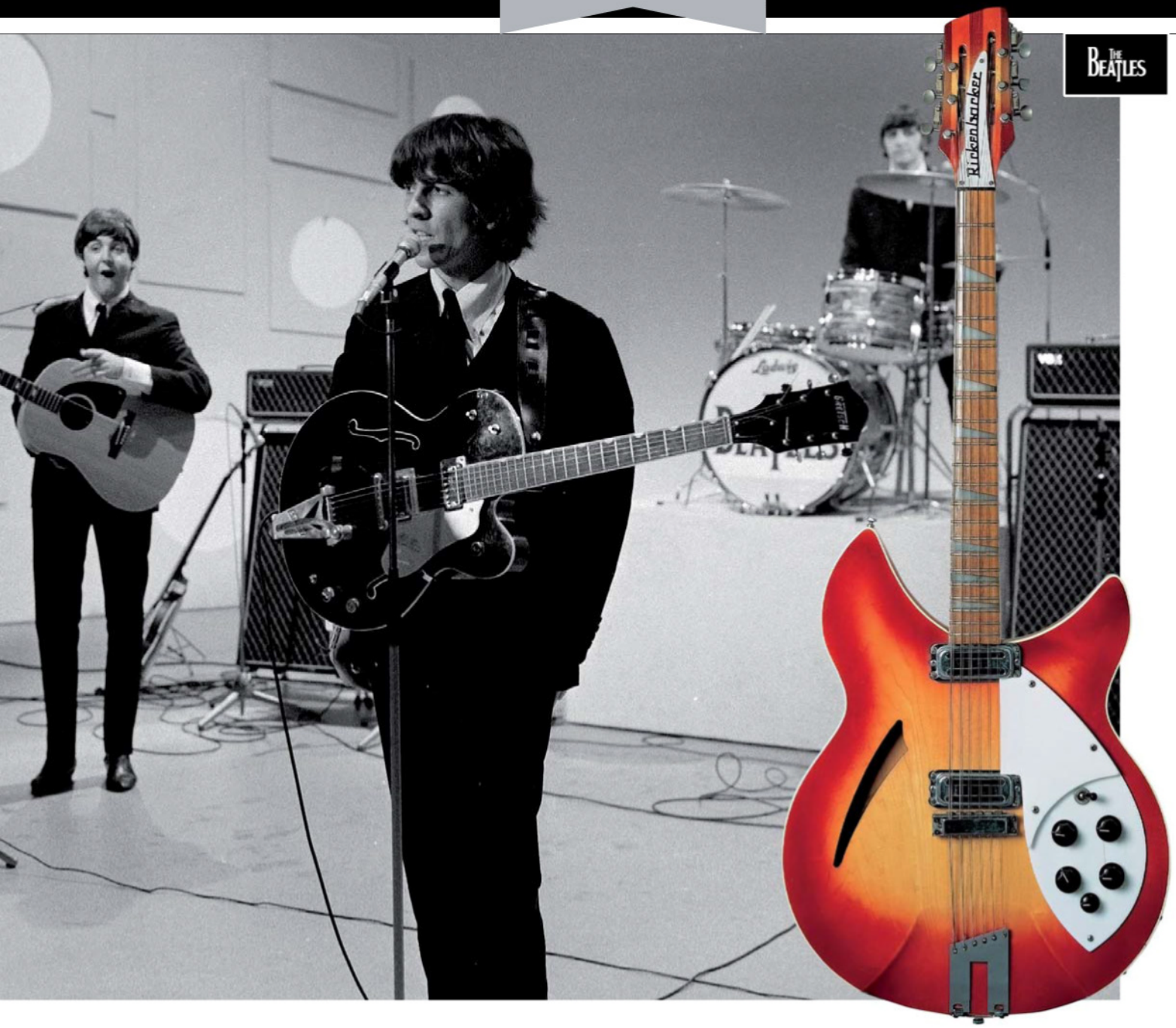
HARRISON
Guitar: 1964 Gibson SG Standard
Amp: 1967 Vox UL730 head, 2x12 cabinet with two Celestion T1088 12-inch speakers

McCARTNEY
Guitar: 1962 Epiphone Casino E-230TD
Amp: 1967 Vox UL730 head, 2x12 cabinet with two Celestion T1088 12-inch speakers
Bass: Rickenbacker 4001S
Amp: DI (direct)

THANKS TO THE agreement that manager Brian Epstein arranged and maintained with Vox, the Beatles enjoyed a constant influx of the newest Vox amp models in the studio up through Epstein's death in August of 1967. In February 1967 when the Beatles started work on the *Sgt. Pepper's* album, the band took delivery of several Vox UL730 hybrid solid state/tube amps, which they immediately put to use. For the album's title song, Harrison and McCartney first recorded their rhythm guitar parts together, each using separate UL730 amps dialed in to tones with just a hint of overdrive. Later in early March, McCartney recorded an additional lead track using the UL730's built-in fuzz effect, which was accessed via an on/off footswitch (with no controls for gain or intensity, just fuzz on or off). The early rhythm guitar track was panned to the center (it can be isolated by adjusting balance to the left) while McCart-

McCartney (Epiphone Texan), Harrison (Gretsch Tennessean) and Ringo Starr on the set of *The Ed Sullivan Show*, August 14, 1965. [*right*] Harrison's 1963 Rickenbacker 360/12, the star of "Ticket to Ride"

BEATLES: CBS VIA GETTY IMAGES RICKENBACKER: NIGEL OSBOURNE/REDFERNS



ney's fuzz lead guitar overdub is panned to the right along with his lead vocals.

McCartney is seen in a photo taken on March 3, 1967, during the overdub session playing a Fender Esquire plugged into a Selmer Thunderbird 50 Mk II combo, with his Epiphone Casino resting at an angle on the amp. It's widely assumed that Paul used this rig to record "Sgt. Pepper's," but a more likely scenario is that he used it for the bright, jangly rhythm guitar part heard on "With a Little Help from My Friends" also recorded that day as no fuzz pedal (which is essential for his lead track) is in sight.

Although bass amps are still seen in Beatles studio photos from this point onwards, McCartney was recording most of his bass tracks using a DI box instead of miking an amp. The bass amp was just there so his bandmates could hear his bass parts while they were recording.

REVOLUTION

B-side of "Hey Jude" single, 1968

HARRISON

Guitar: 1964 Gibson SG

Amp: Redd.47 line amplifier

LENNON

Guitar: 1965 Epiphone Casino E-230TD

Amp: Redd.47 line amplifier

McCARTNEY

Bass: 1964 Rickenbacker4001S

Amp: DI

ABOUT A YEAR and a half after Paul McCartney started recording his bass direct in the studio, Lennon and Harrison first adopted this approach as well when recording "Revolution." The motivation for this was driven by Lennon's demand for the most violent and extreme distortion tones on guitars as possible. After attempts with traditional amps and fuzz boxes failed to satisfy Lennon, engineer Geoff Emerick conceived the idea of recording the guitars direct and overdriving the tube-powered REDD.47 line amplifier/mic preamp modules in the studio's console. He finally accomplished the sound Lennon had in mind by cascading two REDD.47 units together, both with the gain set to excess levels.

Although a later promo video shows Lennon playing his Epiphone Casino (with the finish stripped off), Harrison on his 1957 "Lucy" Gibson Les Paul Standard and McCartney with his

[*from left*] Harrison (1964 Gibson SG), McCartney and Lennon (1965 Epiphone Casino) on stage in the U.K., May 1, 1966

GIBSON/EPIPHONE: NIGEL OSBOURNE/REDFERNS

LENNON 1969: MONDADORI PORTFOLIO BY GETTY IMAGES

LIVE 1966: JEFF HOCHBERG/GETTY IMAGES

iconic Hofner 500/1 bass, Lennon's Casino is likely the only guitar actually used on the studio recording. Instead, Harrison probably played his Gibson SG and McCartney used the Rickenbacker 4001S bass that had become his mainstay.

WHILE MY GUITAR GENTLY WEEPS

The Beatles ("The White Album"), 1968

HARRISON

Guitar: Gibson J-200 acoustic

LENNON

Guitar: 1968 Fender Bass VI

Amp: 1966 Fender Deluxe Reverb with Oxford 12K5-6 12-inch speaker

McCARTNEY

Guitar: 1964 Esquire

Amp: 1964 Fender Bassman (blonde) 6G6-B head, 2x12 cabinet with Jensen C12N, Oxford 12M6 or possibly Utah) speakers

Bass: 1966 Fender Jazz Bass

Amp: DI

ERIC CLAPTON

Guitar: 1957 Gibson Les Paul Standard

Amp: 1966 Fender Deluxe Reverb with Oxford 12K5-6 12-inch speaker

ALTHOUGH GEORGE HARRISON was the Beatles' lead guitarist and had penned a song with "guitar" in its title, his guitar playing mostly took a backseat on the recording of "While My Guitar Gently Weeps" as he contentedly strummed acoustic rhythm on a Gibson J-200. Granted, Harrison may have actually planned to play electric lead until he decided to invite Eric Clapton to play the song's legendary solo, but since Harrison was Clapton's good friend and he highly respected his playing it's easy to understand his understated role.

The presence of Clapton in the studio motivated Lennon and McCartney to step up their game. McCartney contributed a solid electric rhythm guitar track that he played using his trusty Fender Esquire guitar/Fender Bassman amp rig, and Lennon doubled many of McCartney's lines on a Fender Bass VI six-string bass (or possibly a Stratocaster or other electric) plugged into a Fender Deluxe Reverb.

Clapton's solo is rightfully the song's main focus thanks to his soulful lines played on Harrison's 1957 Gibson Les Paul Standard (nicknamed "Lucy") through a Deluxe Reverb cranked almost all of the way up. To make Clapton's part sound more "Beatley," his track was processed with ADT (artificial double tracking) during mixing. Producer Chris Thomas handled the task of manually adjusting varispeed during the ADT process, which gave the guitar its distinctive warbling texture.

LET IT BE

Let It Be, 1970

HARRISON

Guitar: 1957 Gibson Les Paul Standard (album)/1968 Fender Rosewood Telecaster (single)

Amp: 1966 Fender Deluxe Reverb with Oxford 12K5-6 12-inch speaker (album)/Leslie 147RV (single)

McCARTNEY

Bass: 1963 Hofner 500/1

Amp: DI

WHEN IT COMES to discussion of the guitar tone on "Let It Be," the first question is whether it involves the single or album version, which are quite different from one another though each is equally impressive in its own right. The single was released first in March 1970, while a different version appeared on the *Let It Be* album released May 1970. The single version's solo was recorded in late January 1969. Although Harrison felt that the solo he played on a previous take was better, the consensus was that a later take featured a better overall performance even though Harrison's guitar solo wasn't quite as good. A few months later in late April, Harrison recorded a new solo, and a new mix of the song was done for the album.

For the single version, Harrison played the 1968 Fender Rosewood Telecaster that had become his favorite ax for the *Let It Be* sessions. He plugged it into a Leslie 147RV rotating speaker cabinet, which provided the warbling, thick, chewy textures. His approach to the solo he recorded in April 1969 for the album version was more straightforward, employing his 1957 Gibson Les Paul Standard "Lucy" through an unknown amp cranked up to a good amount of overdrive. The midrange punch suggests he used a smaller amp, most likely a Fender Deluxe Reverb with a 12-inch speaker. There's also the possibility Harrison played his Epiphone Casino E-230TDV instead of the Les Paul.

THE END

Abbey Road, 1969

HARRISON

Guitar: 1968 Fender Rosewood Telecaster

Amp: 1966 Fender Deluxe Reverb with Oxford 12K5-6 12-inch speaker

Effect: Dallas-Arbiter Fuzz Face

LENNON

Guitar: 1965 Epiphone Casino E-230TD

Amp: 1967 Vox Conqueror with two Celestion T1088 12-inch speakers

McCARTNEY

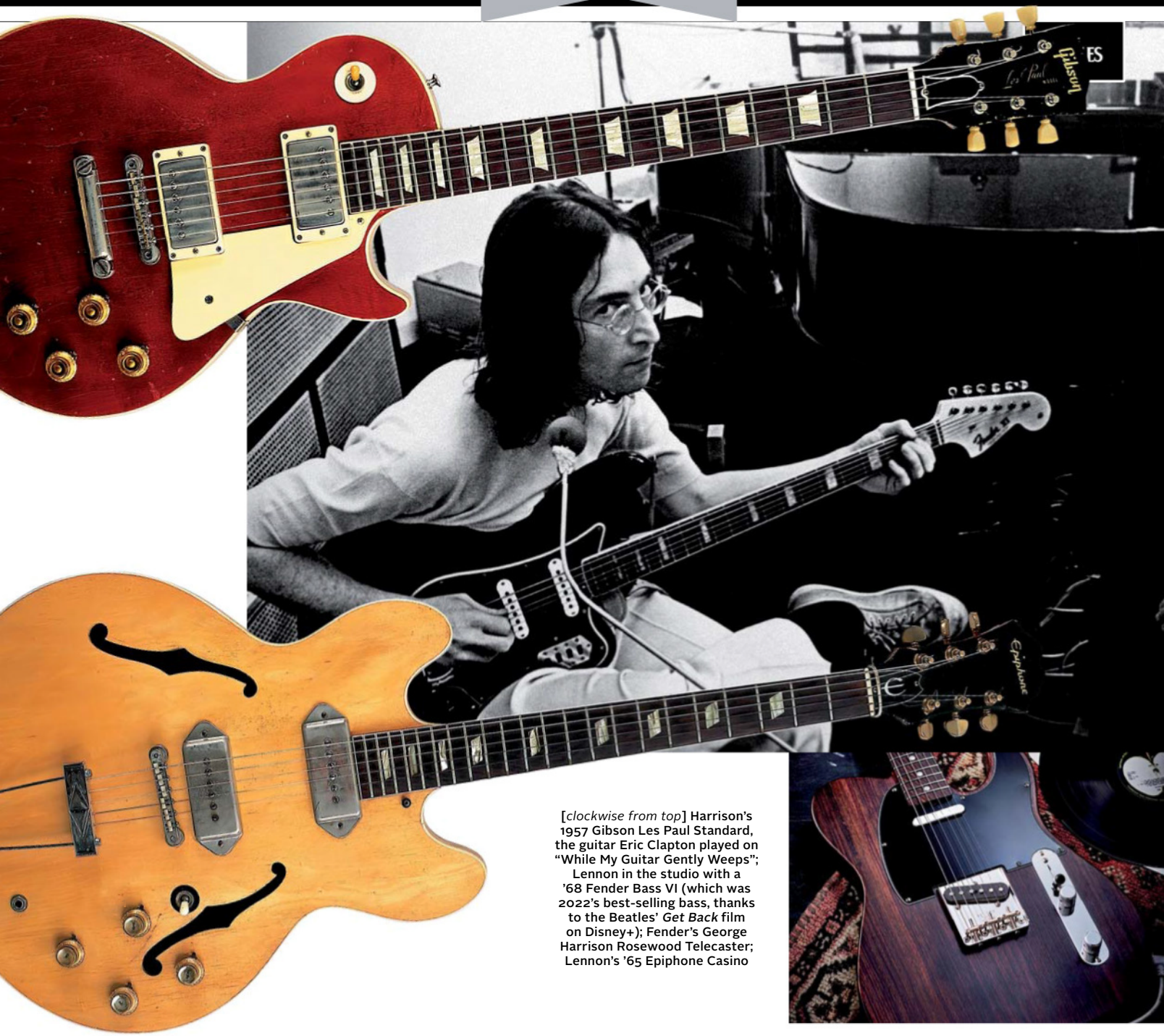
Guitar: 1962 Epiphone Casino E-230TD

Amp: 1968 Fender Twin Reverb with two Oxford T126 12-inch speakers

Bass: Rickenbacker 4001S

Amp: DI

THIS SONG'S SECTION where McCartney, Harrison and Lennon traded solos was one of the last truly happy moments that the three shared while they



[*clockwise from top*] Harrison's 1957 Gibson Les Paul Standard, the guitar Eric Clapton played on "While My Guitar Gently Weeps"; Lennon in the studio with a '68 Fender Bass VI (which was 2022's best-selling bass, thanks to the Beatles' *Get Back* film on Disney+); Fender's George Harrison Rosewood Telecaster; Lennon's '65 Epiphone Casino

TELE: OLLY CURTIS/FUTURE

were still the Beatles. "I think in their minds they went back to their youth and all those great memories of working together as a band," engineer Geoff Emerick later recalled. "Suddenly there was just this great vibe in the studio."

Many guitar historians assume that each member of the guitar trio plugged into separate Fender Twin Reverb amps, similar to the setup seen in filmed *Get Back/Let It Be* footage. However, Emerick says that this was not the case: "I took great care to craft a different, distinctive sound for each Beatle, so it would be apparent to the listener that it was three individuals playing and not just one person taking an extended solo. They were each playing a different model guitar through a different type of amplifier, so it wasn't all that difficult to achieve."

Unfortunately, Emerick did not specify or recall exactly which guitars and amps they used. Most historians are pretty certain that Harrison played his Rosewood Tele and Lennon and McCartney played their Epiphone Casinos (maybe Emerick was confused by the contrast of the stripped finish on Lennon's Casino and the original sunburst on McCartney's Casino). Going out on a limb to guess the amps, McCartney starts with a slightly overdriven tone that sounds like a Casino through a Fender Twin. Harrison's tone has a sweet singing overdrive/distortion that sounds like a smaller amp (perhaps a Fender Deluxe Reverb) driven by a fuzz pedal, most likely one of the Dallas-Arbiter Fuzz Faces seen in the *Get Back* footage. Lennon's tone is characterized by distorted grit and an unusual honking midrange that's unlike any of the Fender amps the Beatles used during that period. It's possible that Lennon dusted off the Vox Conqueror last seen during the White Album sessions and used its Boost and MRB (Midrange Boost) functions. GW

TOP GEAR

GUITAR WORLD

ULTIMATE BEATLES TONE GUIDE

FEBRUARY 2023

HOW TO REPLICATE THE BEATLES' CLASSIC TONES USING TODAY'S AFFORDABLE INSTRUMENTS AND EFFECTS BY CHRIS GILL

IF YOU WANT to imitate the sound of the Beatles by acquiring the exact same models and vintages of gear that they used, good luck. The guitar and amp models the Beatles played are some of the most collectible and expensive items on the vintage market today, especially items that match the same exact years, like their 1962 and '64 Gibson J-160E acoustic-electrics, 1957 Gretsch Duo Jet, or a 1963 Rickenbacker 325. Similarly, vintage Vox tube amps from the Sixties fetch a pretty penny, and the hybrid solid-state/tube Vox models like the 7120 and UL730 are exceedingly rare, although fortunately the silverface Fender amps they used in the latter years are still somewhat reasonably priced.

Manufacturers often produce limited reproductions of the guitars the Beatles played, but usually these are expensive collector's items aimed at boomers with large bank accounts. Occasionally an affordable run of instruments will emerge, particularly around notable anniversaries, but these items also get snatched up quickly.

With the exception of the rare Vox hybrid amps and most Rickenbacker guitars and basses (which have highly protected copyrights), the sound of many of the Beatles rigs can be replicated with affordable, readily available gear. We've put together a list of our favorite choices that won't break the bank. While not everything will meet the needs of players in Beatles tribute bands who need to accurately look the part, these instruments certainly sound the part.

ELECTRIC GUITARS

Original: Rickenbacker 325 Capri
Alternative: Squier Mini Stratocaster

JOHN LENNON'S 1958, 1963 and 1964 Rickenbacker 325 Capri electrics (the latter actually being a Rose-Morris 1996 variant) are iconic instruments of the early days of Beatlemania. Because Rickenbacker vigorously guards copyrights and its instruments are so unique and distinctive, the best option for purists is to dig deep into their pocketbooks and buy an actual Ric. With its short 22-inch scale (two inches longer than the 325's scale) and three single-coil pickups, the Squier Mini Stratocaster is about as close as one can come on a budget. Use heavy-gauge flatwound strings.

Original: 1957 Gretsch 6128 Duo Jet
Alternative: Gretsch G5230T Electromatic Jet

HARRISON'S DUO JET had a pair of DeArmond Dynasonic single coils, so to replicate his twang you'll want to replace the Electromatic's humbuckers with Dynasonic-inspired pickups like the TV Jones T-Armond.

Original: 1963 Gretsch 6122 Country Gentleman / c. 1962-63 Gretsch 6119 Tennessean
Alternative: Gretsch G5420T Electromatic Classic Hollowbody

ALTHOUGH MANY BEATLES enthusiasts consider the Gretsch Country Gentleman an essential Beatlemania guitar because it appeared in many live shows, television broadcasts and the film *A Hard Day's Night*, George

Harrison actually used his Gretsch Tennessean hollowbody more often in the studio. The Gretsch G5420T Electromatic Classic Hollowbody is a great alternative (particularly the walnut stain finish version), but like the Electromatic Jet, it has humbuckers. TV Jones TV-HT replacement pickups sound very close to the Tennessean's original HiLo'Tron single coils.

Original: 1961 Fender Stratocaster
Alternative: Fender Vintera '60s Strat
➔ **THE VINTERA 60S** Strat has the closest vibe to a vintage Sixties Strat that you can buy for just over a grand.

Original: Epiphone E230TD/TDV Casino
Alternative: Epiphone Casino
➔ **PLAYED BY HARRISON**, Lennon and McCartney on dozens of songs, an Epiphone Casino is a must-have for any guitarist who wants to duplicate Beatles guitar tones. Fortunately, Epiphone offers an affordable import Casino model that perfectly captures authentic Beatles tones and vibe

Original: 1963/65 Rickenbacker 360/12
Alternative: Reverend Airwave 12-string
➔ **LIKE THE RICKENBACKER** 325, there really is no substitute for a Rickenbacker 360/12. However, the Reverend Airwave 12-string electric ticks a lot of the right boxes, including its semi-hollow construction, single-coil pickups and 24.75-inch scale.

Original: 1964 Fender Esquire/1968 Fender Rosewood Telecaster
Alternative: Fender JV Modified '60s Custom Telecaster/Eastwood Mad Cat RT
➔ **FENDER CURRENTLY DOESN'T** offer any Esquire or Rosewood Telecaster models (although that could change at a moment's notice), but a good Sixties-style Telecaster will get you at least 90 percent of the way there for authentic Beatles tones. We particularly like the JV Modified '60s Custom Telecaster for its overall versatility. If you prefer the look of Harrison's rosewood Tele, the Eastwood Mad Cat RT is a super cool choice

Original: 1964 Gibson SG Standard
Alternative: Epiphone SG Standard 60s Maestro Vibrola
➔ **WITH ITS MAESTRO** Vibrola tailpiece and ProBucker pickups, this Epiphone model not only looks the part but it sounds like it too.

Original: 1957 Gibson Les Paul Standard
Alternative: Epiphone Les Paul Standard 50s
➔ **LIKE THE EPIPHONE** SG Standard, the Epiphone Les Paul Standard 50s is about as good as it gets for under a grand. This model may not come with Lucy's red finish, but the Metallic Gold option hints at Lucy's origins.

ACOUSTIC GUITARS

Original: 1962/64 Gibson J-160E
Alternative: Epiphone Casino
➔ **NEITHER GIBSON NOR** Epiphone offers a J-160E-style model anymore. Because the original Fifties and Sixties models had heavy tops with lad-

IF YOU WANT TO IMITATE THE SOUND OF THE BEATLES BY ACQUIRING THE EXACT SAME MODELS AND VINTAGES OF GEAR THAT THEY USED, GOOD LUCK!

1. Reverend Airwave 12-string
2. Gretsch G5230T Electromatic Jet
3. Epiphone SG Standard 60s Maestro Vibrola
4. Epiphone Les Paul Standard 50s
5. Squier Mini Stratocaster
6. Epiphone J-200

THE VOX AC15C2 DOES A GREAT JOB COVERING THE GAMUT OF CLASSIC BEATLES TONES FROM THEIR MOP-TOP BEGINNINGS TO THEIR EARLY PSYCHEDELIC EXPLORATIONS

der bracing, a modern acoustic-electric won't really cut it either. However, the fully hollow Epiphone Casino actually delivers unplugged acoustic tones that come close, and the neck P90 pickup can closely duplicate the tones of the J-160E's P90 when plugged in.

Original: 1964 Epiphone Texan FT-79
Alternative: Epiphone Masterbilt Texan
EPIPHONE STILL OFFERS a Texan model, and it's a highly affordable Masterbilt model — enough said.

Original: 1968 Gibson J-200
Alternative: Epiphone J-200
HARRISON'S SIXTIES J-200 had a Tuneomatic bridge that gave it a distinctive jangly tone, but many acoustic purists consider the bone saddle in the Epiphone versions bridge a more traditional and better sounding option. The jumbo body dimensions also deliver the requisite volume projection and bass.

BASS GUITARS

Original: 1961/63 Hofner 500/1
Alternative: Hofner Violin Ignition SE or Ignition SE Cavern
FEATURING HOLLOWBODY CONSTRUCTION and a short 30-inch scale length, Hofner's Ignition Series basses deliver sound and looks to please discriminating fans of original Beatle bass tones that come direct from the source.

Original: 1964 Rickenbacker 4001S
Alternative: Rickenbacker 4003S
SIMILAR TO THE Rickenbacker guitars above, there really aren't any affordable brand-new alternatives to the Ric 4001S on today's market. If you absolutely have to have a Ric bass, the 4003S is available for just over two grand.

Original: 1966 Fender Jazz Bass
Alternative: Fender Player Jazz Bass
THE FENDER PLAYER Jazz Bass delivers the classic punchy, rumbling tones of McCartney's latter-day Beatles bass tracks.

Original: 1968 Fender Bass VI
Alternative: Squier Classic Vibe Bass VI
INSTEAD OF SHELLING out thousands for an original vintage Fender Bass VI or a baritone that's more suitable for metal, you can pick up a Squier Classic Vibe Bass VI for less than five bills. It even has the same bound fingerboard and large CBS-era-style headstock as the model played by John and George.

AMPS

BECAUSE THE BEATLES used so many different amp models in the studio over the course of 1963 through 1970, it can be frustrating attempting to duplicate their amp rigs. The hybrid tube/solid-state Vox models, which are quite rare, can be particularly difficult to replicate accurately, but fortunately the Fender amps they used in the latter days are the opposite. Instead of chasing individual tones, I recommend casting a net wider and focusing on good general-purpose tones that can be divided into two distinctive camps: Vox and Fender.

Vox AC15C2 2x12

THE VOX AC15C2 does a great job covering the gamut of classic Beatles tones from their mop-top beginnings to their early psychedelic explorations. Its clean tones are particularly stellar, and the Top Boost channel can dial in period-correct tonal character. If you need more volume output for performing on stage, the AC30C2 delivers the goods for a few hundred more bucks.

Fender '68 Custom Princeton Reverb

WITH THE EXCEPTION of McCartney's Blonde Bassman and Harrison's blackface Showman and Deluxe, most of the Beatles' Fender amp tones in the studio came courtesy of late Sixties silverface models. The Fender '68 Custom Princeton Reverb provides very sweet silverface clean and overdrive tones at studio volume levels. For higher stage output levels, the Fender '68 Custom Pro Reverb occupies a nice

7. Fender Player Jazz Bass

8. Vox AC15C2 2x12

9. Fender 68 Custom Princeton Reverb

10. Electro-Harmonix Lester K

11. Dunlop JDF2 Classic Fuzz Face

12. Keeley 30MS Automatic Double Tracker

9

sweet spot between the Deluxe Reverb and Twin Reverb amps.

EFFECTS

THE BEATLES DID not employ too many pedal effects in the studio other than various fuzz boxes and an occasional wah or volume pedal. Many of their more dramatic effects were created using studio techniques like tape flanging or ADT (artificial double tracking). However, a handful of fuzz boxes and pedals that duplicate studio effects are very helpful for nailing authentic Beatles tones.

Boss TB-2W Tone Bender

A SOLA SOUND Tone Bender first showed up at Beatles sessions while they were recording *Rubber Soul* in 1965, and various Sola Sound Tone Benders played important roles on *Revolver* and beyond. The Boss TB-2W accurately replicates the tones of an original Sola Sound Tone Bender Mk II, while its adjustable voltage settings expands the range of available tones. Medium Attack settings are ideal for mid-Sixties lead tones, while dialing the Attack up full takes the sound into *Sgt. Pepper* territory.

JHS Colour Box 2

A MODERN REPRODUCTION of the REDD.47 line amplifier that was used to generate the gritty distortion on "Revolution" will set you back more than two grand, but the JHS Colour Box 2, based upon a Neve 1073 mic preamp, will get you very close to that distinctive sound for less than a fourth of that price. It's also in a pedal format so you can use it on stage, and it's a highly versatile preamp/EQ that sounds great with any instrument or vocals (not just for over-the-top distortion).

Dunlop JDF2 Classic Fuzz Face

A FUZZ FACE is essential if you want to replicate most of the distorted lead guitar tones heard on *Abbey Road* and *Let It Be*.

Keeley 30MS Automatic Double Tracker

THIS PEDAL'S "ABBEY" mode should give you a good idea what it does. Yes, this is an electronic version of the tape machine-based ADT effect that the Beatles often employed. Your guitar will gently weep when you plug it into this.

Electro-Harmonix Lester K

IF YOU DON'T have the space or upper body strength to deal with a huge Leslie 147RV cabinet, the Electro-Harmonix Lester K provides dazzling rotating speaker effects that sound every bit as good as the real thing, and fits into your guitar case.

(AND IN THE END, THE SOUNDS YOU MAKE ARE EQUAL TO THE LICKS YOU TAKE). GW

PYRAMID: DAMIAN FANELLI/FUTURE

STRUNG UP

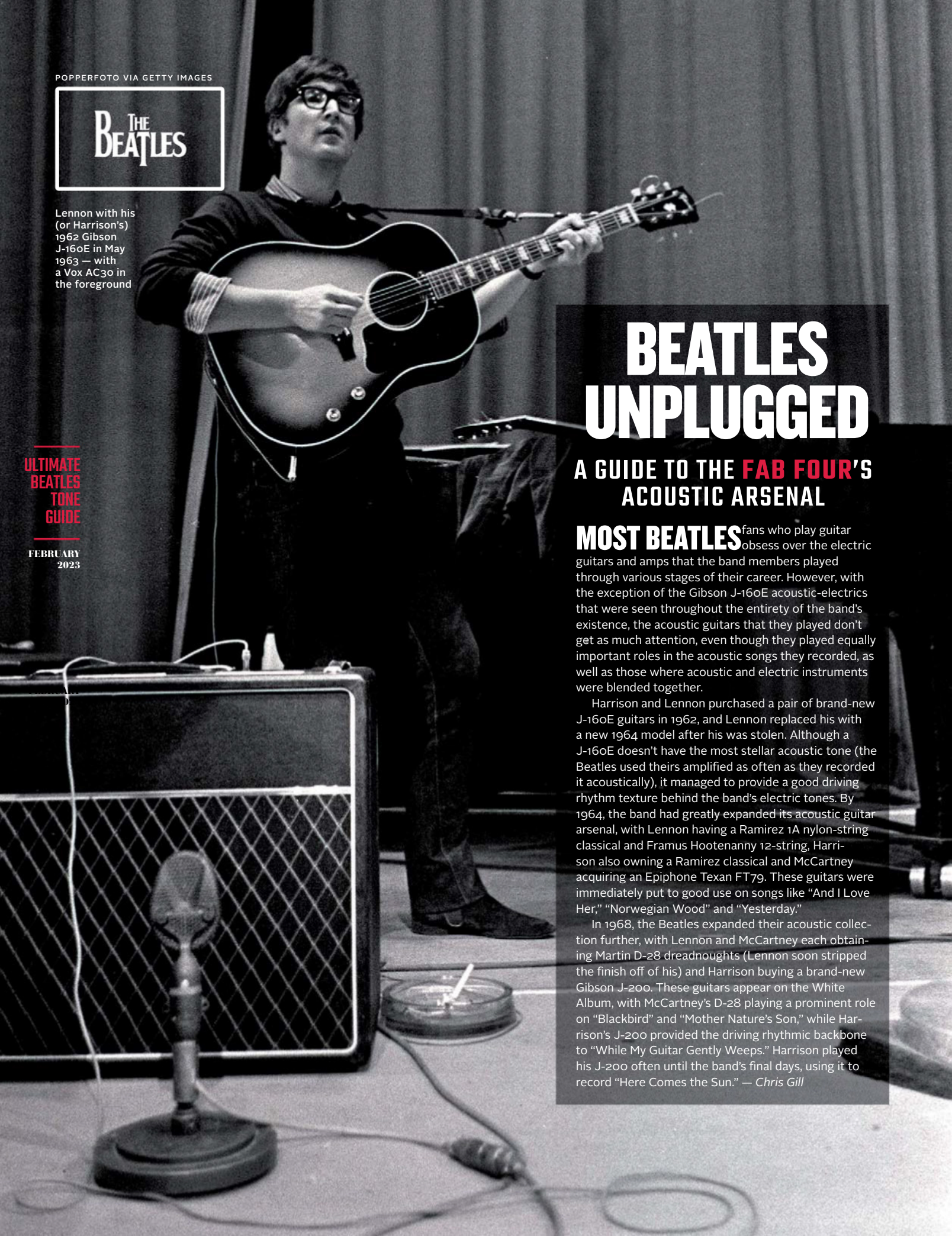
THE BEATLES FLATWOUND VS. ROUNDWOUND DEBATE

MANY guitar nerds note that perhaps the most important detail of replicating the Beatles' tones after their guitars and amps is the type of strings that they used. It is generally believed that Harrison and Lennon used flatwound strings in the early years up until late 1965, just after the release of *Rubber Soul*. After that, from *Revolver* and beyond, they apparently switched to roundwound strings.

This argument seems to make sense from both sonic and historical perspectives. The more balanced and less brilliant tone of flatwounds certainly explains why some critical listeners today are under the mistaken impression that George didn't play an electric 12-string on "Ticket to Ride" (George Martin's handwritten notes indicate that Harrison did indeed use his Rickenbacker 360/12) since most guitarists today are used to the sound of electric 12-strings with roundwounds. A 12-string electric with flatwounds sounds more blended and even. Heavy-gauge flatwound strings (like Pyramid .012-.052) are also a critical element of Lennon's Rickenbacker 325 Capri setup. Because the 325 has a short 20-inch scale length, modern lighter gauge slinky strings are too floppy and loose.

The Beatles' shift to roundwound strings likely had more to do with the new instruments the band acquired than any personal preferences. Most electric guitars shipped with flatwound strings until the mid Sixties, so when John and George bought their new Epiphone Casinos, George bought his 1964 Gibson SG and McCartney acquired his 1964 Fender Esquire, these guitars probably came from the factory with roundwounds installed.

Back in those wild and wooly days before guitar magazines existed, no one knew what brand of strings the Beatles preferred, and once when asked, McCartney coyly responded that he liked "long shiny ones." After the fact, it's been determined that the Beatles probably used Pyramid flatwounds in the early years and Gibson Sonomatic and Rotosounds during the latter part of the band's career. Generally, they used heavy-gauge sets with .012 or .011 high E strings, although they may have used lighter gauges starting in 1968 or '69. — *Chris Gill*



POPPERFOTO VIA GETTY IMAGES

Lennon with his (or Harrison's) 1962 Gibson J-160E in May 1963 — with a Vox AC30 in the foreground

BEATLES UNPLUGGED

A GUIDE TO THE FAB FOUR'S ACOUSTIC ARSENAL

MOST BEATLES fans who play guitar obsess over the electric guitars and amps that the band members played through various stages of their career. However, with the exception of the Gibson J-160E acoustic-electrics that were seen throughout the entirety of the band's existence, the acoustic guitars that they played don't get as much attention, even though they played equally important roles in the acoustic songs they recorded, as well as those where acoustic and electric instruments were blended together.

Harrison and Lennon purchased a pair of brand-new J-160E guitars in 1962, and Lennon replaced his with a new 1964 model after his was stolen. Although a J-160E doesn't have the most stellar acoustic tone (the Beatles used theirs amplified as often as they recorded it acoustically), it managed to provide a good driving rhythm texture behind the band's electric tones. By 1964, the band had greatly expanded its acoustic guitar arsenal, with Lennon having a Ramirez 1A nylon-string classical and Framus Hootenanny 12-string, Harrison also owning a Ramirez classical and McCartney acquiring an Epiphone Texan FT79. These guitars were immediately put to good use on songs like "And I Love Her," "Norwegian Wood" and "Yesterday."

In 1968, the Beatles expanded their acoustic collection further, with Lennon and McCartney each obtaining Martin D-28 dreadnoughts (Lennon soon stripped the finish off of his) and Harrison buying a brand-new Gibson J-200. These guitars appear on the White Album, with McCartney's D-28 playing a prominent role on "Blackbird" and "Mother Nature's Son," while Harrison's J-200 provided the driving rhythmic backbone to "While My Guitar Gently Weeps." Harrison played his J-200 often until the band's final days, using it to record "Here Comes the Sun." — *Chris Gill*

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THE BEATLES

WIGS, RIGS AND GIGS

GUITAR WORLD

ULTIMATE BEATLES TONE GUIDE

FEBRUARY 2023

WHEN IT COMES TO RECREATING THE BEATLES' GUITAR SOUNDS ON STAGE, THE RIGHT PEDALS CAN MAKE ALL THE DIFFERENCE. THE FAB FOUR, THE BOOTLEG BEATLES AND THE ANALOGUES WALK US THROUGH THEIR EFFECTS UNITS BY BILL DeMAIN

PLAYING the part of John Lennon or George Harrison requires talent and extreme attention to detail. You're taking the iconic musicians through 10 years of evolution over a two-hour performance — from "Twist and Shout" to "Strawberry Fields Forever" to "Let It Be." So, woodshedding, guitars and amps aside, it makes sense that you'd need more than a little help from the right effects units.

THE FAB FOUR

"When we get to *Rubber Soul* and *Revolver* in our set, that's when things get more nuanced and complex," says Ron McNeil, who plays John Lennon, and is the founding member of **the Fab Four**, which started in 1997. "That's where the **Vox Valvetronix ToneLab** with the tube inline comes in."

"It's compact, can hold a lot of information and it nails the pristine Vox tone," adds Doug Couture, who plays George. "You're bringing in distortion, chorus, different amp mods. I use the **Tech 21 MIDI Mouse** switcher, and all the sounds from the ToneLab are numbered and sequenced to the set list." Couture also uses the **TC Electronic Polytune 3 Noir** tuner, a **Behringer Micromix MX400** line mixer and an **Xotic Super Clean Buffer** pedal ("It boosts the signal because we're using longer cable runs").

When asked about the most elusive guitar sound in the Beatles' catalog, McNeil and Couture both name "Revolution." "It's

[*clockwise from left*] The Bootleg Beatles in action; the Fab Four's Ron McNeil in full-on John Lennon mode; the JHS Colour Box ("It simulates the preamp of a Neve Console," the Analogues' Jac Bico says. "That's how the Beatles got that ['*Revolution*'] guitar sound"); one of the Analogues' custom rack units

JHS: ADAM GASSON/FUTURE ABOVE: COURTESY OF THE BOOTLEG BEATLES, THE FAB FOUR AND THE ANALOGUES

nasty, like something's wrong," says McNeil with a laugh. "It's a very unique sound that you can't find on the ToneLab." Couture adds, "We programmed a custom 'Revolution' tone in the ToneLab, and when you combine the Epiphone Casino with a Gibson SG — brighter and darker — it's pretty close."

With two separate touring bands, the Fab Four, McNeil says, "need to run like a well-oiled machine." So the ToneLab carries the weight. "If we had to ship out our Vox and Fender amps to every gig, we'd need a semi," Couture says. "That's why we utilize the newer technology. The only thing that takes up space is the guitars, which we need for the tone. Nothing sounds like an SG, a Tele or a Ric, or even a Gibson J-160E. It can be challenging, but when you finally nail the sound, it's like, 'Yes, that sounds *really* cool!'"

THE BOOTLEG BEATLES

"If you have 60 pedals on stage and you're tap-dancing around, it would look ridiculous," says Stephen Hill, who plays George in **the Bootleg Beatles**, the U.K.'s top Beatles tribute act. "So for years, we've used the **Vox Valvetronix ToneLab** with the **Tech 21 MIDI Mouse** foot controller. They can get every sound imaginable, and you can save each scene within a song. Just side two of *Abbey Road* alone has over 40 guitar sounds. We'll spend hours and hours on each particular passage, refining the sounds, getting them locked in."

But in the spirit of the Beatles, the group likes to stay abreast of new technology. Tyson Kelly, the band's resident John Lennon, says, "For our upcoming tour, we're transitioning from the ToneLabs to the latest model of the **Line 6 Helix Stomp.** They're phenomenal — and you get more modern technology in dialing in the tones. It gets us the hi-fi live sound that's consistent in all different venues."

Though Kelly and Hill are both admitted "gear nerds," Hill offers this reminder. "You can get lost in it — finding sounds and tones. But don't forget to enjoy playing the songs!"

THE ANALOGUES

The Analogues are the only Beatles tribute band that has a real anvil and an original 1950s Clavioline on stage. Whether they're playing "Maxwell's Silver Hammer," "Baby You're a Rich Man" or the entire White Album, the Netherlands-based five-piece aim for note-perfect authenticity. "We don't dress up, we don't wear wigs," says lead guitarist Jac Bico. "It would be ridiculous for us. We're just older guys, Beatles obsessives, going for the music, playing the difficult albums — from *Revolver* to *Let It Be*."

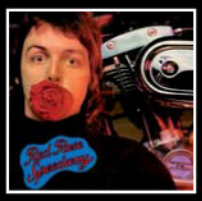
As their name suggests, the band prefer to keep things analog, and that includes pedals. "Multi-effects pedals are digital," Bico says. "Analog pedals sound better. I switch between them with a **Custom Audio Electronics MIDI Foot Controller**. It's very handy, especially when I'm doing the medley on side two of *Abbey Road*, so I can step on one button rather than five."

But finding the right pedals takes a lot of trial and error. For example, Bico points to the **JHS Colour Box**, which finally nailed the elusive fuzz on "Revolution." "It simulates the preamp of a Neve Console. And that's how the Beatles got that guitar sound. They plugged right into the desk and overloaded it. [*It's a*] very nasty, dirty sound."

Also on Bico's pedalboard: **Electro-Harmonix Pitch Fork pitch shifter, Fulltone Full-Drive2 Mosfet overdrive, Nobels ODR-1 overdrive, T-Rex Karma Boost, HomeBrew Electronics Germania treble booster, DigiTech Lexicon Hardwire Stereo Reverb, Strymon Flint Tremolo & Reverb, Strymon Timeline delay** and a **Strymon Mobius modulation.** He adds, "And I have pedals that were built specially by our guitar tech, Sidney Katz (sidney-katz.com). For example, he built a rack unit with three Tonebender fuzzes in it."

Praised by everyone from late Beatles engineer Geoff Emerick to *Mojo* magazine, the Analogues have recently distinguished themselves further by releasing their first album of original music. Titled *Sideshow*, it is unsurprisingly Beatles-esque. "We wrote and recorded it during lockdown," Bico says. "And the title lets people know that playing Beatles music is still our main gig." GW

THE BEATLES



[*from left*] Wings' Denny Laine, Geoff Britton, Paul McCartney and Linda McCartney perform on a TV show in 1974. Laine is playing his main *Red Rose Speedway*-era thinline Fender Telecaster; Paul is playing a Kay K5970 bass

[*above*] Wings' two 1973 albums, ***Red Rose Speedway*** and ***Band on the Run***

GUITAR WORLD
FEBRUARY 2023

THE WING MAN

WITH RED ROSE SPEEDWAY, BAND ON THE RUN AND "LIVE AND LET DIE," 1973 WAS THE YEAR PAUL McCARTNEY'S RAGTAG GROUP, WINGS, FIRST SCORED BEATLES-SIZED SUCCESS. AS FOUNDING MEMBER/GUITARIST DENNY LAINE RECALLS, "IT TOOK A LITTLE WHILE" BY BILL DeMAIN

"THE FIRST LINEUP of Wings was my favorite one," Denny Laine says. "Something about those players together really gelled."

With the benefit of hindsight and critical reassessment, the early incarnation of Paul and Linda McCartney's group — rhythm guitarist /vocalist Laine, drummer Denny Seiwell and lead guitarist Henry McCullough — really does stand out. They were, as Laine modestly puts it, "a really good rock 'n' roll band."

But back in 1971-72, Wings was relentlessly maligned by the press. *Rolling Stone* called them "flaccid" and "aimless," wondering why they even bothered to release their debut album, 1971's *Wild Life*. Linda's presence in the group galled critics to go further, writing what McCartney called "really savage stuff" about her. Much of this was fueled by the impossible bar raised by the Beatles. And rather than try to measure up to their legacy, Wings were willfully low-key and ramshackle, traveling in a beat-up van, turning up unannounced at colleges to play and never including any of the songs that made their leader one of the most famous musicians on the planet.

PHOTO BY DAVID REDFERN/REDFERNS

But all that changed in 1973. *Red Rose Speedway* came out in April. The album — re-released in 2018 as a deluxe box set — marked the beginning of McCartney putting more polish on the band's record-making. "We'd done more work," Laine says, "and we were much tighter." The album also gave Wings their first Number 1 single with "My Love." Three months later, the rollicking James Bond theme "Live and Let Die" upped the ante even further. Nobody was laughing at Wings now. And then in December came their masterpiece, *Band on the Run*, made as a trio under trying circumstances in a rundown studio in Lagos, Nigeria. Featuring "Band on the Run," "Let Me Roll It," "Jet," "Nineteen Hundred and Eighty-Five" and Laine's co-written gem "No Words," it remains the band's definitive statement. Though Laine says he "doesn't do favorites," the experience of making it is still a highlight of his 60-year career. "It was just the three of us, and the input I had makes it stand out as something special."

Now 77, Laine is finishing a new album and preparing for an acoustic "Stories Behind the Songs" tour in early 2023 that will include material spanning his entire catalog — from the Moody Blues [*he was a founding member of the Moodies*] to Wings to his solo years. "I can't live without live work," he says. "There's no substitute for playing live and getting the feeling of connecting with an audience."

How do you think Wings evolved in the two years from *Wild Life* to *Red Rose Speedway*?

Wild Life was very live-sounding — really, it was kind of what we were doing in our rehearsals. We weren't trying to make a big-time album. It was very basic and raw, and to this day, a lot of people think that gives it more credibility than they did at the time. On *Red Rose Speedway*, we were more rehearsed and tighter, since we'd been on the road. So it was the first big production that we did, using Glyn Johns as a co-producer with Paul. It was meant to be a double album, and we did record more tracks than we needed. But it never came out that way. In fact, some of those tracks have been released on other packages, and are now on the box set.

What were your go-to guitars and amps on *Red Rose Speedway*?

At that time, my main guitars were a Fender Telecaster semi-hollow thinline with a maple neck and a sunburst Gibson acoustic jumbo, the SJ-200. I occasionally used a Strat too. I had loads of other guitars, but I've always been the kind of person who's stuck to one guitar. I never had five guitars on stage. My main amp was a Gibson Titan. It's the model Chuck Berry had. But I also used a Vox AC30. That's the amp I always used in the Sixties. Everybody loved their Vox back then.

Your rhythm parts in these songs are rarely just straight strumming. Take "Big Barn Bed" or the "Hold Me Tight" medley. There are lots of accents, held chords, rests and double-tracked arpeggiated chords. It's very dynamic and intricate. Once you learned a song, can you describe how you'd approach the rhythm part?

My memory of what I actually played on these things is gone. [*Laughs*] I can just about remember what guitar it was and that's it. That said, if Paul writes a song on guitar, and it's a very simple thing, I would probably just try to add to that. I wouldn't be the main rhythm guitarist, because what the song needed was accompaniment. I was always pretty in with what Paul was playing, which probably makes it sound more like one part, probably. We did that a lot, where I would play lead parts in unison with him, like on "Helen Wheels" [*from* Band on the Run]. If Paul was on piano, I'd have a bit more freedom to find my own guitar part. It was quite easy to do that with him. You have to remember — he and I grew up with the same musical tastes. We listened to all the same bits, so we have a very similar style.

What do you remember about Henry McCullough's classic guitar solo in "My Love"? Was it really as much of a surprise unveiling as Paul has said?

I don't know if it was a surprise. [*Laughs*] I played bass on that song, for a start. Like me, Paul always had an idea for what a solo should be. If I was playing it, I'd play something around the tune, you know? Paul had a part for Henry to play. And Henry said, "I have another idea, just leave it with me." He'd obviously been sitting with it and worked out a little solo. Paul said, "Okay, that's great," and it made the cut. It was something Paul hadn't thought of playing. He generally sticks to the melody, whereas Henry added a bit more of a blues approach to it,

FLYBOYS

DENNY LAINE PICKS HIS FAVORITE WINGS LEAD GUITARIST

ASIDE FROM PAUL and Linda, Denny Laine was the only member who was in every incarnation of the band from 1971-80. There were four drummers (five, if you count Paul) and three lead guitarists — **Henry McCullough, Jimmy McCulloch** and **Laurence Juber**. We asked Laine to discuss the differences between them. "My favorite was Henry, because he was coming more from the style of music that I like, which is kind of based on the old blues and Irish folk music. Jimmy was kind of a good copier of what was going on in that era, for his age group. He'd been in Stone the Crows, so he did have some of that blues rock background. He was very efficient, but his approach was very much about showing the world what he could do. So you kind of just let him do it. Laurence was more of a session guy than a band guy. I'd done a version of 'Go Now' for *The David Essex Show* and I played the guitar solo, and Laurence played me that solo note for note. I was quite impressed by that. He asked if Wings needed a guitar player, so I recommended him to Paul. I knew he was good. He was very studio-influenced. But then again, Jimmy Page, John Paul Jones, they were session guys too. Laurence was that. "But as far as live, we never matched the energy of the first lineup of Wings. Wings Over the World [*1975-76*] was a great tour, and Joe English was a great drummer. But it was more big-time — a show. It wasn't as down-to-earth as in the early days. So though I admire Jimmy and Laurence, I'd pick Henry."

— Bill DeMain

McCartney and Laine tune up in Juan-les-Pins, France, July 12, 1972, as Linda McCartney looks on. Paul is playing the same 1962 Epiphone Casino that's mentioned on pages 51 and 52

REG LANCASTER/DAILY EXPRESS/HULTON ARCHIVE/GETTY IMAGES

which I think fitted it perfectly.

The sessions started with Glyn Johns — whom Paul had worked with during the Beatles' *Get Back/Let It Be* sessions in 1969 — co-producing, then Paul took over.

There was a clash of some kind. I can't really go into what the politics were, because I wasn't involved in it. All I know is Paul likes to be his own producer. He might've had some experimental ideas that Glyn wasn't willing to try. You know, putting the amps in little rooms to get certain sounds. I get it. I don't really work with producers too well either. I worked with Denny Cordell in the Moody Blues days because he was a friend of mine. As far as I'm concerned, I didn't notice any major tension on *Red Rose Speedway*. Glyn was just there at Olympic Studios. Then a few weeks later, he wasn't. It was a little bit of a surprise to me.

The background vocal blend of you, Paul and Linda is a hugely underappreciated part of the Wings sound. I'm thinking of the counter-melodies and "oohs" on "When the Night" and "Get On the Right Thing," where your three voices are so complementary that they create this fourth sound. Can you talk about how you worked out arrangements and recorded those parts?

Linda was a very musical person, but she was not a trained professional, if you want to call it that. She hadn't done any live or studio work. So it took longer, but she could sing in tune, and you give her an idea, she could sing it. Either Paul or me would come up with a line for her to sing. We'd just sit there and say, "Where do we need harmonies?" then work out the parts. Linda took to it quite quickly. But that blend became very popular and part of our sound. Even Michael Jackson asked Paul, "Who's singing the harmonies there?" "That's Denny and Linda." There was a sound there that can't be mimicked. It was a special part of Wings and I'm quite happy about that. It was nice to see Linda learning that stuff and how well she did. Again, on stage, she wasn't experienced and sometimes had problems. But in the studio, she was spot on.

Were you usually three around one mike?

Yes. Often it was just me and Linda around the mike, unless it was a thing where Paul had to throw in a lead vocal and we'd sing around it. We doubled the parts a lot. Or we used ADT, the Automatic Double Tracking that the Beatles invented at EMI. It was a little machine that could simulate doubling. We always wanted to get that bigger, lush harmony sound. Everybody does it these days, but we were kind of pioneers in all that.

For *Band on the Run*, what did you think when Paul and Linda decided to go to Lagos?

I thought it was a great idea. I love going places where we're going to be influenced by the local culture and music. Also, Ginger Baker had a studio there. We didn't go there for that reason, but Ginger introduced us to some people, so we didn't feel so alone [*Note: Baker played percussion on "Mamunia," shaking gravel in an old fire bucket*]. The African drumming thing was a big influence on all of us. We were all into ethnic music, whether reggae or African or whatever. We sat around and looked at the map where all the EMI studios were

and picked that one. "That sounds like it could be fun." Also, I think it might've been the only location available for when we wanted to go. I never had any negative feelings about going. I thought it was a nice change. There was a great energy there. Though we didn't know it would be monsoon season. [*Laughs*]

Denny Seiwell and Henry McCullough bailed on the trip at the last minute.

As I say, I wasn't involved in the politics, so I was just as surprised as anyone when they didn't turn up [*Note: Seiwell said McCartney had a falling out with McCullough over the guitarist's refusal to play the same solos in every show*]. I've been told that Paul had a talk with [*Seiwell*] the night before we went and he kind of decided he didn't want to go. But he didn't say that to me at the time. I don't think their leaving had anything to do with the trip to Africa. It was something between them and Paul, and Paul said, "So what? It's booked, we're going anyway!" and I said, "Okay, fine!" That doesn't throw me, that kind of thing. No big deal.

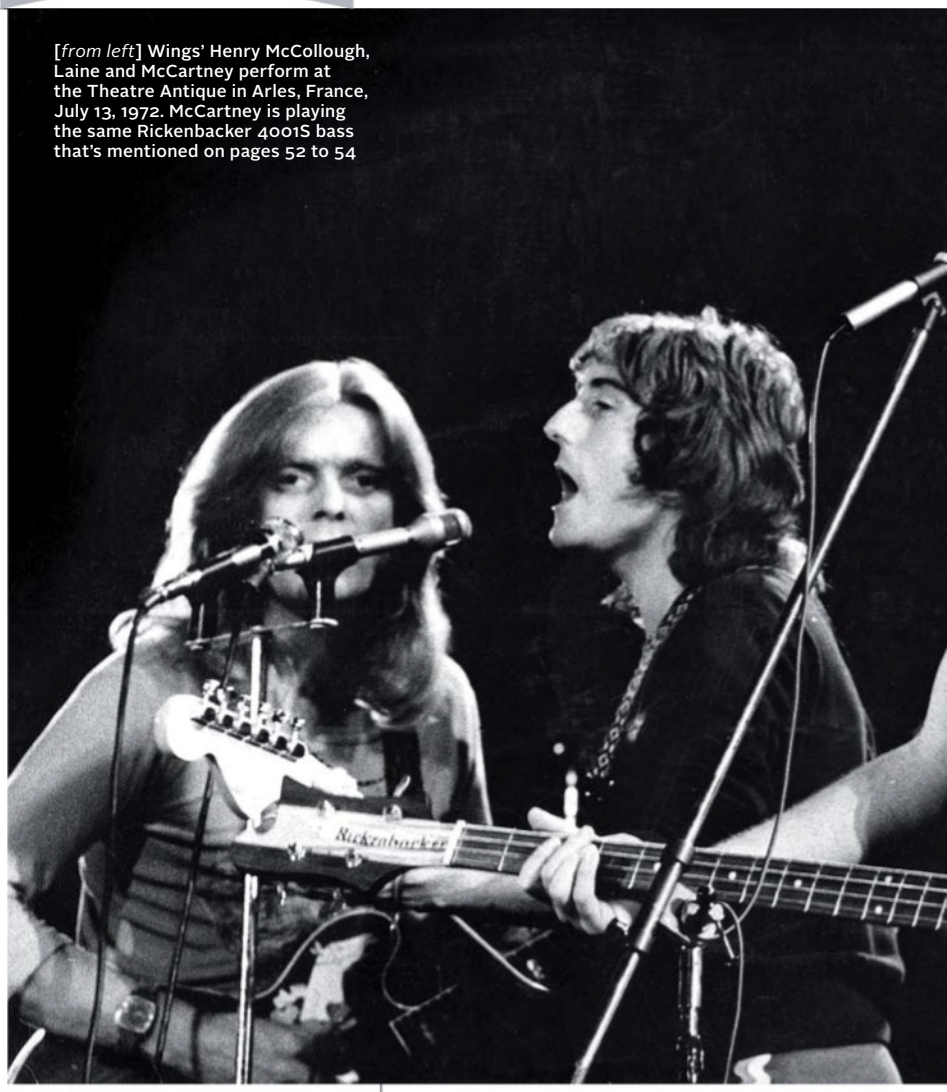
In what ways did suddenly being a three-piece shape the sound of *Band on the Run*?

It didn't really change, except that before, we would have done the backing tracks as a band. Now it was me on acoustic guitar or keyboards and Paul on drums. We would put the track down that way where he could get the drum part first. That's how it worked on that album, and I think that's how we got the specific feel for *Band on the Run*. Me and him had this kind of feel together musically. We slotted in well together. We could read each other, and that came from growing up on the same musical influences. Paul's got a good sense of rhythm, and he doesn't overplay, which I like.

His drumming style is very idiosyncratic and recognizable.

I think he got a lot of his style playing with Ringo, because Ringo's a very basic drummer. He doesn't overplay. He doesn't try to show off and put in too many fills. So Paul just had that same approach to drumming. It's all about having a good feel and working with the vocal. I remember on "No Words," Paul forgot one of his drum entrances and came in a measure too late. But we left it in and kind of built the arrangement around that.

Who played the famous opening lick on "Band on the Run?"



[*from left*] Wings' Henry McCollough, Laine and McCartney perform at the Theatre Antique in Arles, France, July 13, 1972. McCartney is playing the same Rickenbacker 4001S bass that's mentioned on pages 52 to 54

Paul. It was his part. Some people think it's doubled with me and him, but when I listen to it, it doesn't sound that way. Usually we *would* double riffs. *Band on the Run* didn't have a lot of guitar solos, except "Nineteen Hundred and Eighty-Five," which I played the solo on. I very rarely did solos in Wings.

You mentioned "No Words," which is one of my favorites from the album. What do you recall about writing it?

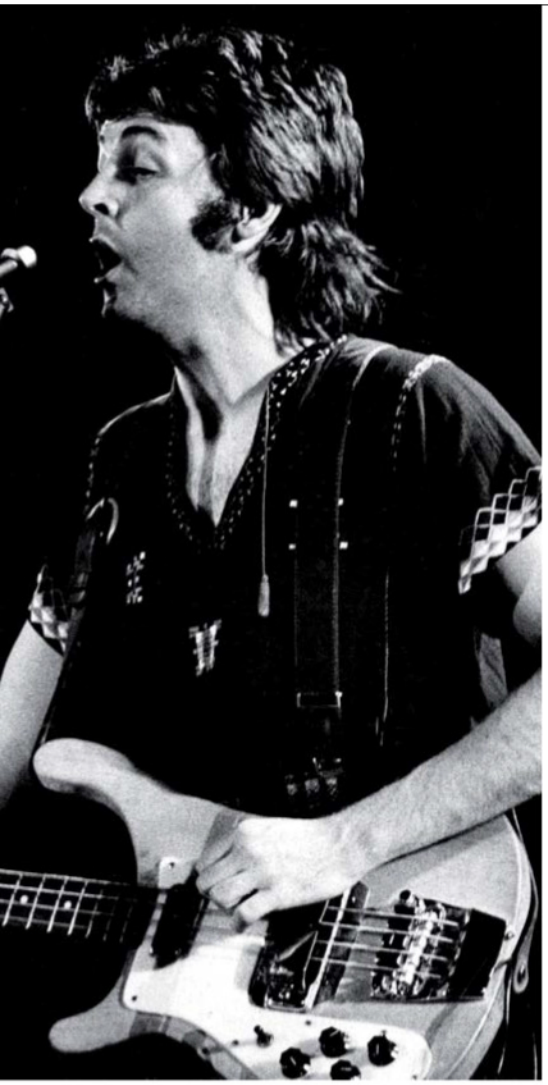
Paul was always trying to get me to write more. I didn't, because he was very prolific, so I kind of left it up to him. On *Band on the Run*, he said, "Have you got anything?" And I said, "I've got these two different ideas," thinking it might be two separate songs. Paul said, "Let's join them together." Then he added the last part, the "your burning love" section. You can do that with Paul. It's hard to keep him out of a song once he gets going. [*Laughs*] He'll always come up with something that works.

What was the studio like in Lagos?

They didn't have anything. It was all hand-me-down equipment. Half of it wasn't even rigged up. There was a door in the back that opened up into a record-pressing plant, with, like, 60 people working away. As for the equipment, obviously we'd brought our own guitars and amps. Again, like on *Red Rose Speedway*, I was using the Telecaster and the Gibson Jumbo.

It was a time before plug-ins and loads of effects, so tone was much more reliant on the instrument, the amp and how it was miked. Do you feel there's a difference in those vintage sounds compared to what's available now with plug-ins?

It's all basically down to how you play it. Being a rhythm guitarist mostly, I was inspired by folk music, Spanish styles and rock 'n' roll. I'm an accompanist, so I've learned to play as an accompanist. Whether it's on Paul's songs or my own,



WINGS: GIJSBERT HANEKROOT/REDFERNS PICTURE SLEEVE: DAMIAN FANELLI/FUTURE

I get where to come in and where to go out. But as far as sounds go, we experimented with all kinds of things back then, because we had to. Natural echoes, mike placement. It was all real sounds. I'm still a great believer that it's down to the way you play. The sounds come from the technique and your dynamics of how you play. You get the sound from your *experience*. That's what you always have, so you don't really need the new plug-ins and so on. I think what happens is that a lot of the stuff that came after the Sixties and Seventies is people trying to emulate that original sound, but with more modern techniques. You have to have the experience to get that sound. You can't get it through a machine.

What do you remember about the photo shoot for the album cover?

Clive Arrowsmith, the photographer, ran out of film on the shoot, and that's why it ended up with that sepia color. He'd put in a different kind of film and it was a fluke that he got that certain lighting. Sometimes life's like that, where you come up with something special by accident. It was a fun day. Very up and positive. For me, the big surprise was finding out that [*actor*] Christopher Lee was a huge music fan and knew about records and stuff. The only direction was, "Okay, make believe you've been caught in the spotlights by the prison guards." Everybody looked one way, and funnily enough, I looked the other way. [*Laughs*]

How do you feel about the legacy of Wings?

I'm not trying to downplay it, but I'm actually surprised we're that well-remembered. I'm just a normal musician who doesn't really think about the fame side of it. That always surprises me, the fame side of it. For example, a lot of my solo stuff, I never really had a big hit, but then people will come up to me and say, "I've got all of your solo stuff. I know every song you've ever written." It's a compliment and it does give you a good feeling. You've gotten across to a lot more people than you thought you did. And it's the same with Wings. We don't think of it in terms of how famous we were or how many people we influenced until we meet the fans. But it's all about music for me. It's all about moving forward. We're never really satisfied. Even when a lot of people say, "Oh, that's the greatest album, or I love this or that," we don't. We say, "We loved doing it, but in retrospect, I think I could've done that better." Or "I wish I hadn't done that." You never stop creating, and therefore you're never 100 percent satisfied. You can't be. But when the finished product goes out and a lot of people are happy with it, that's good enough encouragement for me.

What are your latest projects?

I'm working on new material for an album. Before the pandemic, I started doing solo acoustic shows and that started to go down really well and I was enjoying it. Now, starting in February [*2023*], I'm going to be doing the City Winery venues. New York, Nashville, all of them, and filling in shows in between. I can't be strictly a studio guy. That's how I came up, playing live. I think that's the way the best records are made. You take that energy you get from performance and bring it into the studio. Then you come out with something good. It's a hard thing to do in this business, but that's what you need to do. It's all about balance. GW

"WHEN YOU GOT A JOB TO DO..."

THE STORY OF WINGS' "LIVE AND LET DIE"

"AS A WRITER who thinks of himself as part craftsman, the idea of writing a Bond theme is akin to being asked to make a bit of furniture for the national collection," Paul McCartney said in the 2013 biography *Man on the Run*. In October 1972, McCartney was introduced to 007 film producers Cubby Broccoli and Harry Saltzman, who gave him a copy of Ian Fleming's novel *Live and Let Die*. He read it in a day, and finished the theme song the next, with Linda contributing the middle reggae section. It all came easy, though McCartney admitted working the title in was a bit tricky. "I thought, 'Live and let die' — okay, really what they mean is live and let live, and there's the switch. So I just thought, when you were younger you used to say that, but now you say this." Wings recorded it, with Henry McCullough's Les Paul power chords and a dynamic George Martin orchestration giving it spy game flair.

"It was at AIR Studio, with the orchestra live in the room with us," Denny Laine says. "We captured the excitement of a performance, which I think is why the record was so powerful." But when Martin brought the acetate to Broccoli and Saltzman, they mistook it for a demo, asking, "So who shall we get to sing it?" Paul joked that he could be billed as "Burly Chassis," playing off regular Bond *chanteuse* Shirley Bassey. The song shot to Number 1 in the summer of '73, paving the way for the year's blockbuster second act of *Band on the Run*. Fifty years later, McCartney still performs it regularly, as does Laine. "It always goes over well, and I close my set with it," he says. — *Bill DeMain*

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Chris Gill **GUITAR WORLD**

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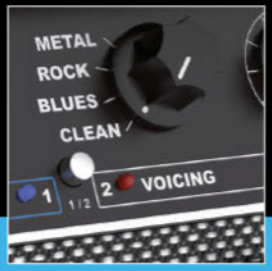

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G5232T Electromatic Double Jet FT with Bigsby

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Power of Persuasion

PRS HORSEMEAT, MARY CRIES AND WIND THROUGH THE TREES PEDALS

By Chris Gill

ANYONE WHO HAS paid close attention to Paul Reed Smith's thoughts about guitar gear over the last decade or three knew that the chance of PRS ever releasing effect pedals was as likely as pigs flying or hell freezing over, as he often criticized stomp boxes. However, seasons change and reasons change, and here we are looking at a trio of brand new boxes introduced by PRS. "I hate pedals," Smith acknowledges in a promo sheet included with each product, before he elaborates, "At least that's what I used to say," and admits that he's started collecting them.

Like many guitarists who get the collecting bug, Smith discovered that none of the various overdrives he had provided the sound he was looking for, so he decided to design his own. That effort led not only to the Horsemeat Transparent Overdrive, but also the Mary Cries Optical Compressor and Wind Through the Trees Dual Analog Flanger. This mighty triumvirate of tone does indeed offer guitarists sounds and textures that occupy their own sonic territory, each living up to the standards of quality that players expect from PRS.

GUITAR WORLD PLATINUM AWARD EXCELLENCE

FEATURES The Horsemeat Transparent Overdrive provides a simple but versatile selection of controls: Gain, Level, Voice, Treble and Bass. The Mary Cries Optical Compressor controls consist of Output and Compression, the latter accompanied by a blue LED that becomes brighter or dimmer depending on how much the signal is being compressed. The Wind Through the Trees Dual Analog Flanger is about one-and-a-half times bigger than the others, and it offers a more sophisticated set of controls that includes individual sets of Manual, Depth and Rate knobs for LFO1 and LFO2, a mix

Two views of the PRS Wind Through the Trees Dual Analog Flanger

control for isolating or blending LFO1 and LFO2, Regeneration, Added Highs and Dry/Wet balance. Each Rate knob is also accompanied by a blue LED that pulsates in time with each LFO's setting.

Each pedal has mono ¼-inch input and output jacks and a standard-size 9VDC barrel jack mounted on the upper side surface. An external power source or adapter is necessary (no battery operation). The control knobs are metal and have ridged edges to facilitate grip, and the potentiometers have the firm but smooth feel of the controls on high-end studio gear. The heavy-duty footswitches provide true bypass when the effect is off. Component quality is a priority, with parts connected to the circuit boards using through-hole soldering, which is more labor-intensive than cheaper surface mounting construction.

PERFORMANCE While the Horsemeat pedal can certainly deliver its namesake transparent overdrive effect, it goes beyond that with its treble and bass EQ and Voice control, which all can sweeten and emphasize desirable tonal character. These controls don't radically change your guitar's tone, but rather they allow you to bring upper mids up front, emphasize shimmer and attack or fatten the body. With the Gain control down and the Level boosted, Horsemeat produces clean boost, and as the Gain amount is increased the texture shifts from overdrive to the brink of distortion — a wider range than most other transparent overdrive pedals.

The Mary Cries Optical Compressor is based on the studio stalwart LA-2A, which is many guitarists' and engineers' favorite compressors for guitar. This pedal's compression effect is very transparent and refined, with none of the squash or flattened character of most compressor pedals. Mary Cries sounds particularly good with single-coil pickups, fattening up the body and enhancing sustain, and it does a great job adding balance to each note in a strummed chord. I actually prefer it over the Horsemeat for clean boost, which is dialed in by turning the Compressor knob all the way down and dialing up the Output Gain control.

The wild effects of the Wind Through the Trees flanger may make it the odd one out compared to the utilitarian Horsemeat and Mary Cries pedals, but it's certain to please the most discriminating flanger fan. It covers the gamut of flanger effects, from metallic textures and lush chorus to warbling Leslie-like tremolo and jumbo jet swooshes, along with thick, chewy textures that only analog flanging can deliver. The Added Highs knob is its secret weapon, allowing users to bring the jet-like sweep to the forefront or dial it back for a more subtle effect. Simply put, this is a desert island flanger.

CHEAT SHEET

STREET PRICE:
$219 (Mary Cries);
$249 (Horsemeat); $349
(Wind Through the Trees)
MANUFACTURER:
PRS Guitars, prsguitars.com

- Built from high-quality components selected for sound and performance, with parts mounted using through-hole soldering.
- Horsemeat features Bass and Treble EQ and Voice controls that sweeten and enhance desired tonal characteristics without changing your guitar's personality.
- Mary Cries is a studio-grade optical compressor that provides natural-sounding, noise-free compression without squash.
- Wind Through the Trees is a versatile dual flanger featuring an innovative Added Highs control that dials in subtle to dramatic effects.
- **THE BOTTOM LINE:** Like Paul Reed Smith's admission suggests, each of these pedals delivers pro-quality sounds and tone-enhancing performance that are sure to win over even the staunchest pedal skeptics.

Street Survivor

TAYLOR GUITARS URBAN IRONBARK 514CE

By Paul Riario

URBAN IRONBARK MIGHT sound like a military assault vehicle, but for Taylor Guitars, it's a species of wood otherwise known as red ironbark eucalyptus, and above all, Taylor's latest "urban" tonewood sharing the back and sides of their reimagined 500 Series 514ce and 512ce models. The idea of using "urban" tonewoods reclaimed from Southern California municipalities is nothing new for Taylor Guitars. In partnership with West Coast Arborists Inc. (WCA), Taylor has been able to selectively source trees — removed due to age or as a hazard to the community — and ultimately transform them into remarkable-sounding acoustics. Andy Powers, Taylor's chief guitar designer, president and CEO, has done wonders utilizing locally sourced woods that match some of the same tonal properties as traditional tonewoods, as evidenced by his creative use of Urban Ash (comparable to Honduran mahogany) for their successful Builder's Edition 324ce, GT and GTe Urban Ash acoustics. Now, Powers has found that Urban Ironbark shares a similar material density as ebony, and coincidentally, the same sonic complexity of East Indian rosewood — making it all the more fascinating as a potentially dynamic tonewood moving forward. And it's this Urban Ironbark that is the principal framework for the compelling 514ce reviewed here.

PERFORMANCE The previous pairing of a red cedar top with mahogany back and sides for the Grand Auditorium 514ce might be more than suitable for most players, but now that Taylor has decidedly embarked with Urban Ironbark (no pun intended) and a torrefied (roasted) Sitka spruce top as its newly wed woods, I'll venture to say I'm not going to miss the former couple all that much. Many of the hallmarks that embody Taylor's impeccable craftsmanship and innovation, like their revolutionary V-Class bracing system, is still in place for this 514ce, and the updated decorative appointments like Aerial inlays in Italian acrylic, faux tortoise shell binding and pickguard, and a single-ring abalone rosette with maple and black purfling, only serve to elevate the overall look. But the real standout is the new gloss finish, bearing a lightly shaded edgeburst on the top that approaches an Antigua-style, but results in gorgeous shades of smoky caramel hues. Flipping over to the Ironbark back and sides also reveals a polished stain that complements the wood's natural reddish and golden-brown highlights.

GUITAR WORLD PLATINUM AWARD EXCELLENCE

In case you're wondering, tropical mahogany hasn't totally vanished from the guitar because it's employed for Taylor's modern slim satin neck with a Crelicam West African ebony fingerboard along with Taylor nickel tuners. And as expected for the 514ce, the generous Venetian cutaway and onboard ES2 electronics are preserved, with the guitar arriving in a Taylor deluxe hardshell case.

PERFORMANCE I usually have the privilege of being surrounded by a minimum of four to five Taylor guitars at my disposal, with an Urban Ash Builder's Edition being my current favorite. So naturally, I've found Taylor's alternative tonewood acoustics to be a captivating case study in how convincingly great they sound compared to their more traditional tonewood models. And here, it makes sense that the Urban Ironbark 514ce has seemingly been positioned as Taylor's box-to-box midfielder model because it truly is an all-rounder acoustic that's deftly poised to handle both energetic and graceful playing styles. I find its torrefied spruce top yields a taut and brighter response from its firm Ironbark foundation; so, for instance, if you're a heavy-handed strummer, the guitar ably tames and smooths out any wooly volume spikes, resulting in a balanced projection and the ability to hear chords cascading evenly. But I'll add that the 514ce also straddles both woody and bold overtones with its novel tonewood combination, which also makes it enticing for fluent flat pickers, where any flurry of notes will soundly leap off the fretboard with buoyancy. As usual, Taylor's factory setup is near perfect with low action, and the ES2 electronics are excellent for shaping any missing frequencies for live use. Overall, the Urban Ironbark 514ce leans toward a crisp, virtual hi-fi sound that, to my ears, is dialed in for a more contemporary acoustic player that appreciates a quick response and a sinewy voice.

CHEAT SHEET

STREET PRICE: $3,299
MANUFACTURER: Taylor Guitars, taylorguitars.com

- Urban Ironbark possesses a material density comparable to ebony and also the tonal richness of Indian rosewood, but with more robust brilliance.
- The Urban Ironbark 514ce features a torrefied (roasted) Sitka spruce top with a striking lightly shaded edgeburst on a gloss-finished Grand Auditorium body.
- **THE BOTTOM LINE** With a dynamic new tonewood as its framework, the Urban Ironbark 514ce is a momentous acoustic for the modern player.

GUITAR WORLD GOLD AWARD PERFORMANCE

Super Sonic

GRETSCH G5232T ELECTROMATIC DOUBLE JET FT WITH BIGSBY

By Chris Gill

IN THE NOT-too-distant past, buying a decent Gretsch electric guitar used to require a pretty decent financial investment. When Gretsch introduced the Electromatic series a while back, they significantly reduced the entry level price and offered models that delivered the legendary "great Gretsch sound," albeit with a little more reserved and conservative style. Lately, the Electromatic series has narrowed the gap between Gretsch's higher end models by adding models with more flash and panache as well as upgrades like genuine Filter'Tron pickups.

The new G5232T Electromatic Double Jet FT with Bigsby is a great example of this development. Offered with different dazzling metalflake finish options like Broadway Jade, Fairlane Blue, Firestick Red and more, this model oozes style and class. Its beauty is more than skin-deep thanks to features like its Black Top Filter'Tron humbuckers and licensed Bigsby B50 vibrato. Whether you're seeking a cool first ax or want to add Gretsch flavor to your collection without breaking the bank, the G5232T Electromatic Double Jet FT is a worthy contender.

FEATURES The G5232T Electromatic Double Jet FT is based upon the classic double cutaway Duo Jet model from the early Sixties. Like the original, it has a 1.75-inch deep chambered mahogany body with arched maple top and set mahogany neck. The top is bound with aged white black and white purfling, while the laurel fretboard and headstock are bound with single-layer aged white binding. Neck attributes include a 24.6-inch scale length, 12-inch fretboard radius, 22 medium jumbo frets, pearloid Neo-Classic Thumbnail fretboard inlays and a thin "U" profile. The synthetic nut measures a comfortably wide 1.6875 inches.

The excellent-quality hardware and electronics include an anchored Adjusto-Matic bridge, Bigsby-licensed B50 vibrato tailpiece, metal G-Arrow knobs, knurled metal strap retainer knobs, die-cast tuners and a pair of Black Top Filter'Tron humbucking pickups. Controls consist of a three-position pickup toggle switch (bridge/both/neck), individual volume controls for the bridge and neck pickups, master volume with treble bleed circuit and master tone.

PERFORMANCE The Black Top Filter'Tron pickups now included with Gretsch Electromatic models means that upgrades are no longer essential if you demand authentic classic Gretsch tones. These pickups have the proper tonal character, with the bridge pickup delivering bite and twang, the neck pickup offering round, smooth jazzy tones with percussive spank and both together pumping out howling midrange bark that sounds great for everything from retro rockabilly to classic hard rock.

The playability is dialed in right out of the box. Dare I say it, but this Electromatic Double Jet actually plays better than probably 75 percent of the vintage Duo Jets I've played, thanks to its solid feel, fast action and outstanding fret work. Construction quality is impressive as well, particularly the expertly applied finish — our Firestick Red example is a stunner that will certainly attract attention on stage. The other finish options are extremely cool as well, giving the model classy style evocative of a much more expensive guitar.

The chambered body gives the guitar excellent natural acoustic resonance that translates to even better tone when it's plugged in. There's notable midrange depth similar to a semi-hollow guitar, but the solidbody-style design keeps feedback at bay when cranking up the gain and volume. This helps the G5232T cover the bases from Cliff Gallup and George Harrison to Malcolm Young and beyond. At a street price less than $700, true Gretsch sound and style has never been more affordable.

CHEAT SHEET

STREET PRICE: $699.99
MANUFACTURER:
Gretsch, gretschguitars.com

- The pair of Black Top Filter'Tron humbucking pickups deliver genuine Gretsch tone with classic twang, bite and midrange growl.
- The chambered mahogany body produces acoustic resonance similar to a semi-hollow electric for expressive, responsive dynamics.
- **THE BOTTOM LINE**
The Gretsch G5232T Electromatic Double Jet FT with Bigsby will please the most demanding Gretsch enthusiast as well as players looking for a versatile ax that covers the gamut from jazz and rockabilly to heavy rock.

Buzz Bin

MXR Duke of Tone Overdrive

AT THIS POINT, you'll need either a king's ransom or the patience of Job to procure the fabled "King of Tone" pedal. But if you're following the KoT's regal succession, I'm going to declare there's a new royal that's far more accessible — the MXR Duke of Tone. While I don't have the space to get into the alluring popularity of the "King of Tone" overdrive made by Analog Man proprietor and famed pedal builder Mike Piera, rest assured, many savvy guitarists will be pleased to see MXR'S mini-chassis incarnation of the purple box wonder based on the Prince of Tone (a single-channel version of the legendary KoT pedal) come to fruition. For many who lament the years-long waiting list for the KoT, Dunlop and Piera's hands-on collaboration to introduce the Duke of Tone as an affordable off-the-shelf mini pedal version of his PoT overdrive is undoubtedly pivotal. The result is a near-sonic replication of his renowned overdrive and more importantly, an uncompromised design in build quality and tone that stays true to Piera's vision.

According to Piera, the DoT is built to his exacting spec, "... I was really glad that all of the components that are used for audio are full-sized, good-sounding thru-hole parts. Audio-quality parts. And I tested them very carefully to make sure they're the same sound." And it shows; the DoT is lightweight and ruggedly built with nary a flimsy component visible inside or out. It also shares the same simple control layout as the PoT on its narrow face with Volume, Drive and Tone knobs along with a mini-toggle switch to select the pedal's three clipping modes of OD, Boost and Distortion. The DoT functions only with a 9-volt power supply but is also able to run on 18V for a healthy dose of headroom and clarity.

I'll estimate that most of you reading this have most likely never played a KoT, much less a PoT, so let's just say the DoT is completely unlike a Tube Screamer or a Klon Centaur, and sits in its own nuanced overdriven and boosted space. Set in Boost mode, the DoT is exceedingly transparent with nominal compression, and you'll need to brush up on your technique as it overly accentuates pick attack and audibly discloses every string rub. But make no mistake, Boost mode, by a landslide, is the most lively of its modes; where Drive adds or subtracts its sweetened mid-range grind and also where Tone becomes warmer as you dial it counterclockwise. Here, like a cranked amplifier, the DoT is unforgiving and present, with just the right amount of edgy warmth to give its overdrive tube authenticity, which is no small feat. The DoT allows your amp to sound as it always does, but with more responsiveness once you kick it in. While Boost boasts the highest headroom, OD and Distortion have a lower volume ceiling and a tad more compression, and rather noticeably, more softened gain in OD and crunchier bark in Distortion. To my ears, OD and Dist modes sound similar to more traditional pedals of the same ilk but with more definition and sparkle respectively. Regardless, for many fans of Piera's pedals, Boost mode is the musical treasure here, and while it may not have the airy openness of the original KoT, the DoT comes so close it's nearly imperceptible. It may be a Duke, but as far as I'm concerned, it's a King. — *Paul Riario*

STREET PRICE: $149.99
MANUFACTURER: MXR, jimdunlop.com

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IN DEEP

by Andy Aledort

For video of this lesson, go to guitarworld.com/february2023

THERE ONCE WAS A NOTE

One- and two-string melodies with drones

A GREAT CHALLENGE for exploring new soloing ideas is to play improvised lines up and down a single string. There are a variety of benefits to this approach: primarily that it pushes one out of playing "learned" positional lines and patterns based on muscle and visual memory; additionally, this approach forces one to be aware of the specific articulation techniques — slides, hammer-ons, pull-offs and bends — that are pretty much necessary to play lines in this way, which in turn plays a major role in the way any given melody "speaks." As usual, the more creative and adventurous one chooses to be, the more there is to discover.

The design of the guitar also allows the player the luxury of incorporating the sound of open-string drones along with melodic lines played on other strings. For example, if you're in the key of E, the open low E or high E string represents the tonic, or root note, of the key, and either of these strings may be sounded as a drone along with the melodic line. Keep in mind that the use of open-string drones does not have to refer to tonic drone notes only; the other open strings can easily be used as drones in the key of E, as the notes these open strings provide — E, A, D, G, B, E — are mostly found in the E major or E minor scales.

For this lesson, let's keep things simple by devising lines based only on the E minor pentatonic scale (E, G, A, B, D). In **FIGURE 1**, I begin by ascending the scale on the D string. In bar 2, I play a descending line based on this scale and grouped in threes.

Now let's use a similar approach to play a longer, more complex melody on the D string while incorporating the use of the open high E-string root note as a drone, using *hybrid picking* (pick and fingers technique) as shown in **FIGURE 2**. Notice the reliance on finger slides to move from one note to the next, along with the use of pull-offs and half-step bends. In bars 5 and 6, I sound a few notes on the G string as well, and the line resolves with a descending line that moves across the bottom three strings, ending on the open low E string.

With this approach in mind, **FIGURE 3** ascends from 7th to 9th to 12th position.

FIG. 1 (E)

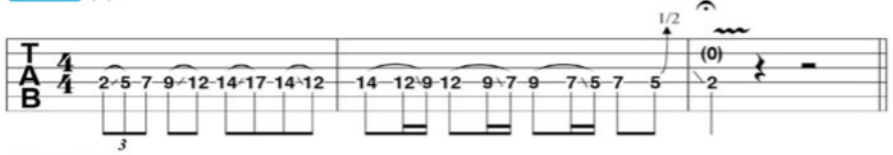


FIG. 2 (E)

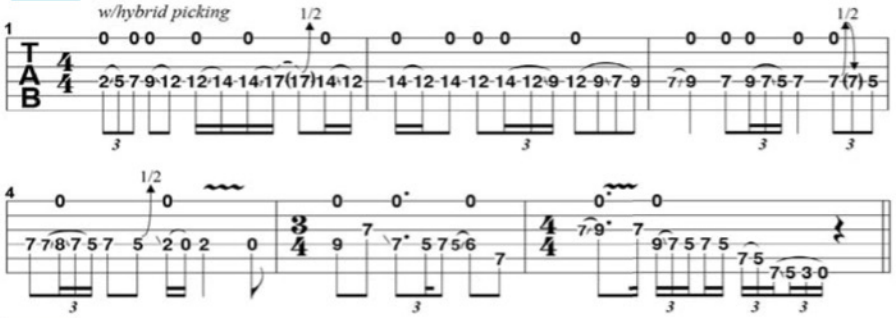


FIG. 3

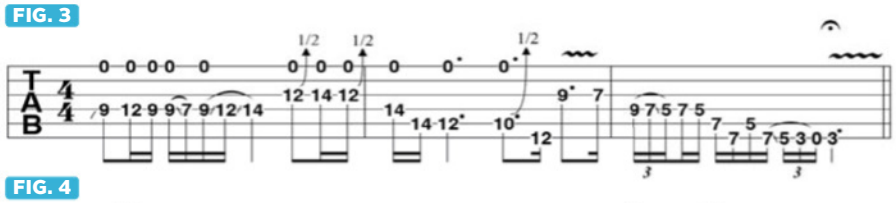


FIG. 4

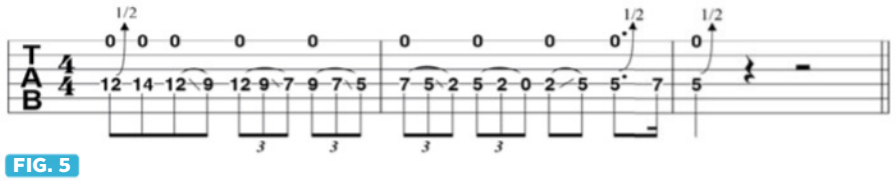
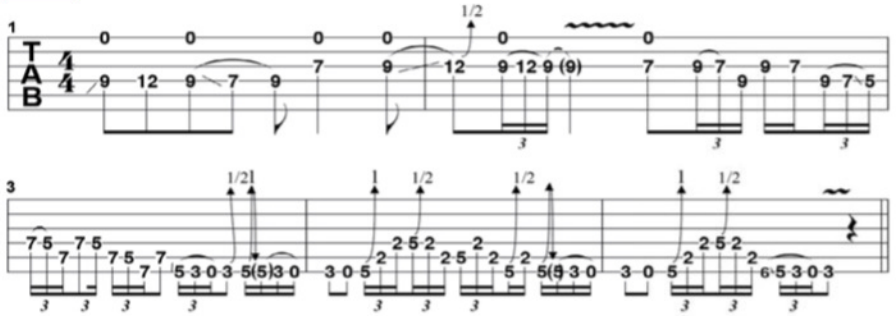


FIG. 5



Once in 12th position, notes are sounded on the bottom four strings against the open high-E drone, before the phrase concludes with a descending pattern similar to that in **FIGURE 2**.

The last two examples pit the two different approaches against each other. In **FIGURE 4**, the entire line resides on the D string. In **FIGURE 5**, a longer and more complex line develops, moving with freedom up and down the fretboard and across the bottom four strings, ending with a Jimi-Hendrix-approved riff at the end of bar 5, inspired by "Hear My Train A' Comin'."

***GW* associate editor Andy Aledort is recognized worldwide for his vast contributions to guitar instruction, via his many best-selling instructional DVDs, transcription books and online lessons. His new album, *Light of Love*, is available from andyaledort.com and all streaming services.**

ALISON HASBACH

TALES FROM NERDVILLE

by Joe Bonamassa

For video of this lesson, go to guitarworld.com/february2023

SWELL TIME

How to incorporate volume swells into solos

ONE OF THE most expressive tools for electric guitar players is the use of the *volume swell*. An essential element in the arsenals of such legendary players as Danny Gatton, Roy Buchanan, Walter Trout, and, of course, Jeff Beck, a volume swell is produced by raising the volume of the guitar from zero to "on" after picking a string. The note's initial attack is inaudible through the amplifier, after which its sustain fades in, or "blossoms," getting louder as you turn up your guitar's volume knob. When done correctly, the sound produced is like that of a bowed instrument, such as a violin or cello. Once you have the technique down, it's possible to play long phrases wherein each note is sounded with a quick volume swell.

The type of guitar you play and the physical location of its volume knob play a large part in facilitating this technique. On Fender Stratocasters and Telecasters, the volume knob is close to the strings and thus readily accessible to perform the swells, using your pick-hand pinkie to gradually roll the knob from "off" to "on" immediately after picking a note. On a Gibson Les Paul, the neck-pickup volume knob is a little further away but still reachable without too much trouble. On other Gibsons, such as a 335 or an SG, it's physically less convenient to pick a string and swell in with the volume knob in a single move. (An alternative option is to use a volume pedal to perform the swells.) In any case, using some reverb/delay helps smoothen out the swells, especially when rolling the volume back down to "0."

For today's lesson, I would have preferred to use my Les Paul's neck-pickup volume control to demonstrate this technique, but unfortunately its volume pot is "scratchy" (it makes noise due to accumulated residue), so I need to reach all the way down to my bridge-pickup volume control. With any luck, I won't pull a tendon!

I think volume swells are very emotive and use them a lot in my playing. For example, if playing a slow blues in C minor, one can really get the crowd going by exploring all of the subtleties and range that volume swells afford you. **FIGURE 1** illustrates a Cm chord voicing, and in **FIGURE 2** a line is illustrated wherein each note is "articulated" with a volume swell. This improvised line is based on the C natural minor scale, or Aeolian mode (C, D, E♭, F, G, A♭, B♭), with brief reference to C harmonic minor (C, D, E♭, F, G, A♭, B) via the inclusion of a B note, referencing the major 3rd of the V (five) chord, G. The goal here is to produce a gentle melody with a "bowed" articulation.

In **FIGURE 3**, I utilize the same approach but end the phrase with reference to a C major arpeggio (C, E, G) that traverses three octaves. Picking with my thumb, every time I pick downward, there is a counteraction with my pinkie that gradually turns up, or swells, the volume from zero to on. **FIGURES 4** and **5** offer two more examples articulated with this technique.

With practice, you'll find the "sweet spot" on any given guitar to perform volume swells smoothly. Hopefully, your fans will come up to you and say, "Hey, I really liked when you made your guitar sound like a cello!," to which you can reply, "but I play other stuff too!" Good luck, and don't pull a tendon!

FIG. 1

FIG. 2

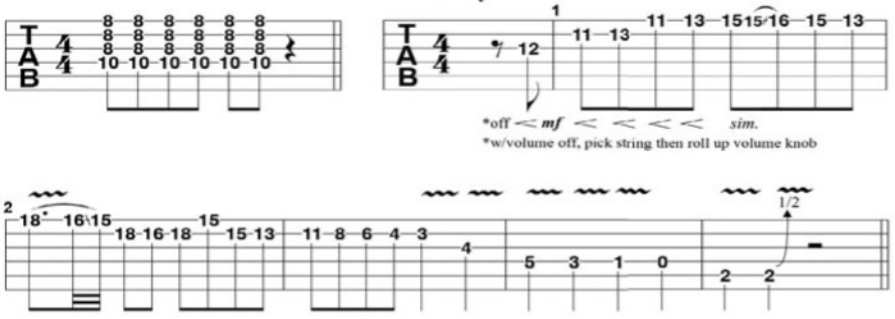


FIG. 3

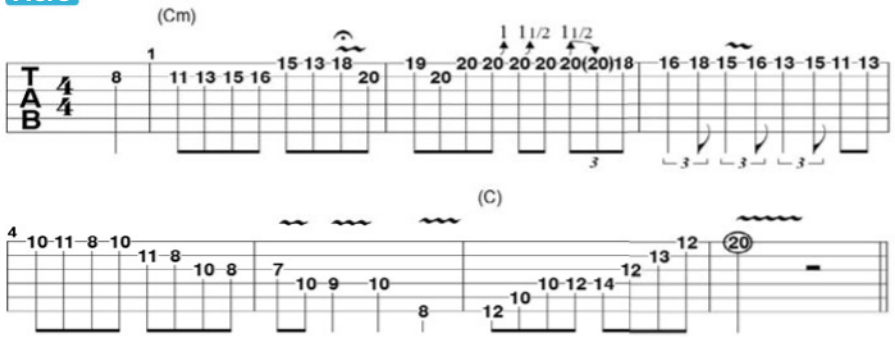


FIG. 4

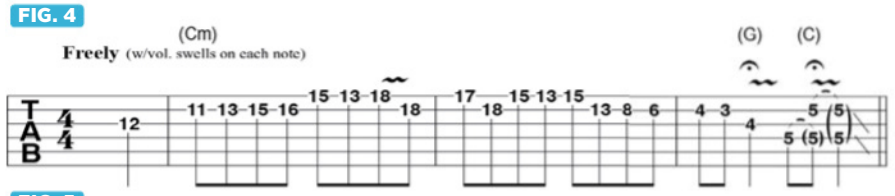
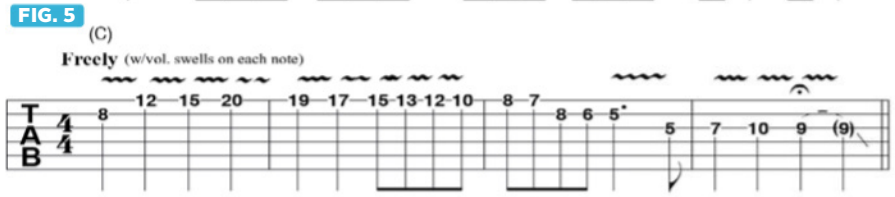


FIG. 5



Joe Bonamassa is one of the world's most popular blues-rock guitarists — not to mention a top producer and *de facto* ambassador of the blues.

ELEANOR JANE

MELODIC MUSE

by Andy Timmons

For video of this lesson, go to guitarworld.com/february2023

IN HARMONY

The chord/melody approach for "That Day Came"

THIS MONTH, I'D like to take a look at my song "That Day Came," which I recorded for my 2016 album, *Theme From a Perfect World*, as a means for exploring how to present a melody while supporting it with small two-note chords, often referred to as *dyads*, and other chord voicings that serve to fill out the harmony.

FIGURE 1 presents the tune's introductory melody, which is played in the key of F♯ minor. I begin by sounding an F♯m chord in 9th position across the first three beats of bar 1, and on beat 4 a melody is introduced that sets up a change to the V (five) chord, C♯7. This line is based on the F♯ Aeolian mode (F♯, G♯, A, B, C♯, D, E), also known as the F♯ natural minor scale. Throughout the remainder of this passage, I utilize a similar chordal approach across the first three beats of each bar before bringing in the melodic line on beat 4 that sets up the next chord change.

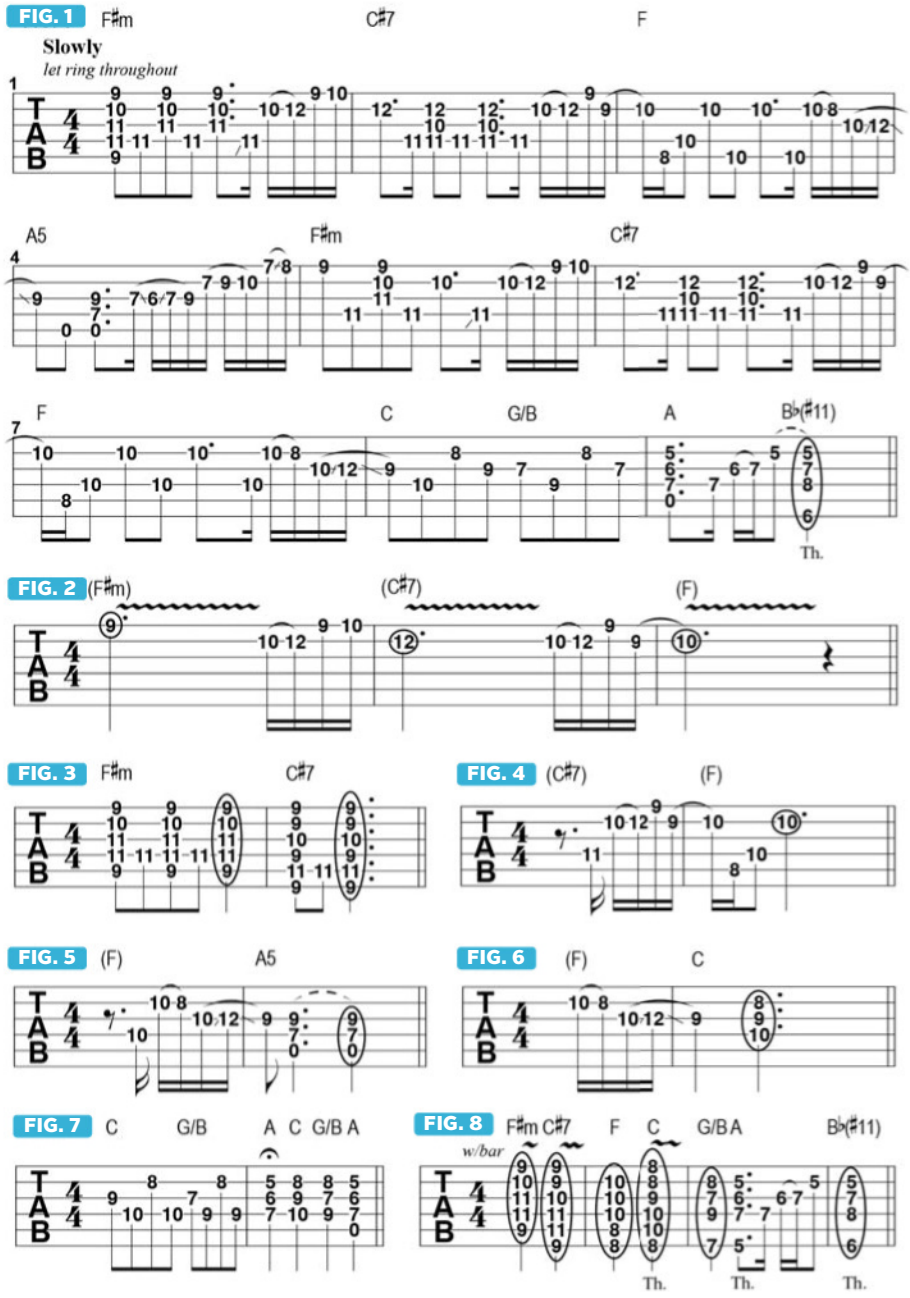
As bar 2 moves into bar 3, I hammer-on from G♯ to A, which had served as the minor 3rd of F♯m. But here I switch to an F chord, so the A note now serves as that chord's major 3rd (the third degree of the F major scale: F, G, A, B♭, C, D, E). The melodic line at the end of bar 3 culminates with an E note, sounded on beat 1 of bar 4, which sets up a change to A5. The harmonic reference here is really A major, which, as the relative major key of F♯ minor, helps to solidify the overall harmonic tenor of the piece. Bar 4 ends with an ascending line based on A major, and brings in a chromatic twist at the end, moving from B to C to C♯, which sets up a return to the relative minor chord, F♯m.

Bars 5-7 are a recap of bars 1-3, with a new twist offered as we move into bars 8 and 9. Instead of resolving from F to A here, as we had done earlier, this time we resolve from F to C, then find our way back to A via a descent from C to G/B to A. The phrase then ends ominously on a B♭(♯11) chord.

A good way to approach this song is to examine the melodic and chord elements individually. **FIGURE 2** illustrates the opening melodic theme on its own, and **FIGURE 3** shows the simple i - V (one-minor to five) chord change of F♯m - C♯7. **FIGURE 4** focuses on the simple melody played over the F major chord, **FIGURE 5** focuses on the transition from F major to A major, **FIGURE 6** details the shift from F to C and **FIGURE 7** breaks down the chord voicings used for C - G/B - A.

As you play through these examples, keep a close eye on your fingering choices for the melody notes, as using the appropriate finger is necessary in order to properly fret each subsequent chord.

FIGURE 8 gives a "global" view of the last part of the progression, minus the melody, offering a clear sense of the subtle shifts in tonality.



SIMONE CECHETTI

Andy Timmons is a world-renowned guitarist known for his work with the Andy Timmons Band, Danger Danger and Simon Phillips. His new album, *Electric Truth*, is out now. Visit andytimmons.com and guitarxperience.net to check out his recordings and many instructional releases.

LIVE FROM FLAT V

by Josh Smith

For video of this lesson, go to guitarworld.com/february2023

HUMBLER OPINION

Picking up on the Danny Gatton influence

OVER THE LAST two columns, we've been breaking down the song "Brown Gatton," my ode to both Danny Gatton and James Brown, which I originally recorded in 2017 for my album, *Still*.

For those who may be unfamiliar with Danny Gatton, he was one of the greatest guitarists who ever lived, and he has been a major influence of mine for many years. Danny could move effortlessly from country and western swing to blues to jazz to bebop in the blink of an eye, and I learned so many licks from listening to his records. I'm still learning Danny Gatton licks! And as is the case with all of one's influences, it's a fun and challenging goal to bring them into our own playing in a natural and "organic" type of way.

During my "Brown Gatton" solo, I incorporate a few licks that I "borrow," to the best of my ability, from the master himself. An integral element in Danny's style, and country-style guitar at large, is the use of *hybrid picking*, a technique wherein flatpicking and fingerpicking are combined. Hybrid picking enables one to more easily perform licks that might otherwise be arduous and unwieldy to execute if utilizing straight flatpicking, such as when doing a lot of string skipping. It also enables you to "snap" the strings against the fingerboard by picking them with your bare fingers.

FIGURE 1 illustrates one of the licks I learned from listening to Danny. It begins with the fret hand repeatedly sliding along the G string between the 9th and 8th frets. Using hybrid picking in bars 1 and 2, I pick the notes on the G string with downstrokes and fingerpick the notes on the higher strings with either my middle or ring finger.

In bar 3, I switch to straight flatpicking and perform a reverse rake on the upbeat of beat 3, dragging the pick in a single upstroke motion across the D and A strings.

During the second solo chorus, I bring in a whole handful of double-stop licks, quickly alternating between downpicking a single E note on the D string's 14th fret and fingerpicking two-note shapes on pairs of adjacent higher strings, starting with the G and B strings and then the B and high E, as shown in **FIGURE 2**.

In the last two bars of this example, I modulate from E7-based licks to licks that describe C7, following the song's underlying chord progression. As I mentioned last month, pivoting on this two-chord axis during the solo provides me with so many great options for improvisation.

Another classic Danny move is a technique often referred to as the *cascade*, wherein fretted notes alternate with open strings, one note per string, as I demonstrate in **FIGURE 3**. The crazy harmonic tension provided over E7 in bar 1 perfectly sets up the modulation to C7 in bar 2. One could also play the entire sequence over C7, as shown in **FIGURE 4**.

FIG. 1

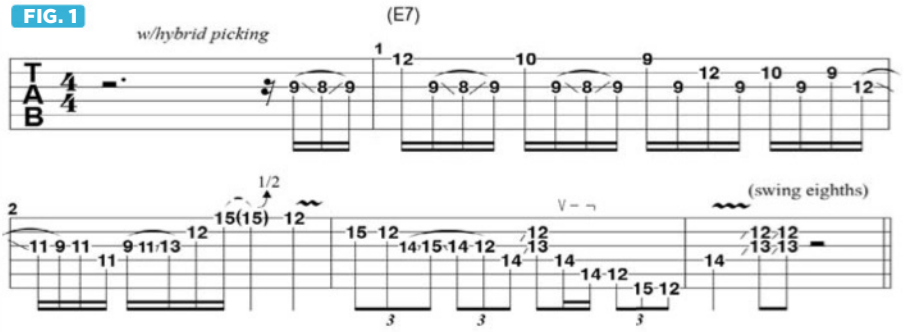


FIG. 2

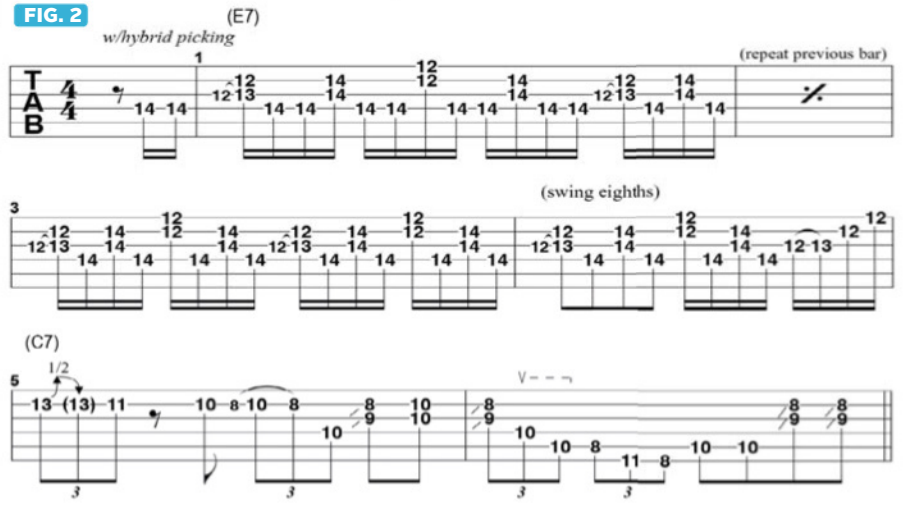


FIG. 3

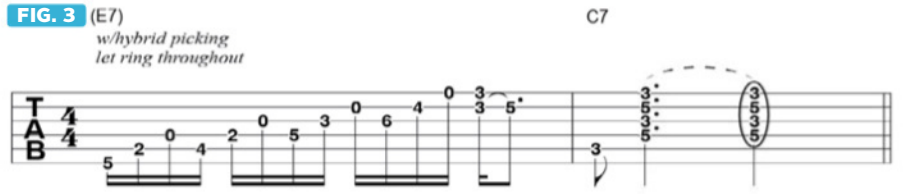
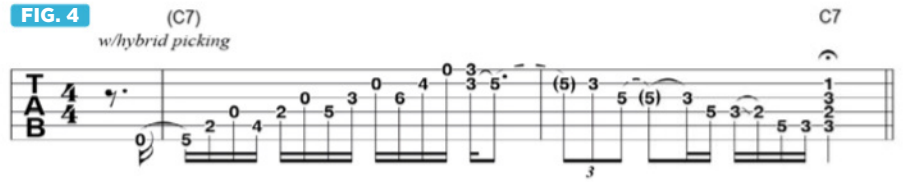


FIG. 4



Josh Smith is a highly respected blues-country-jazz master and all-around tone wizard (not to mention an effective instructor). His new album, 2022's *Bird of Passage*, is out now. For more info, check out joshsmithguitar.com.

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HOW TO PLAY THIS MONTH'S SONGS **By Jimmy Brown**

"662"
Christone "Kingfish" Ingram

THIS FUN, NEW rock and roll song by young blues lion Christone "Kingfish" Ingram features the talented electric guitarist/vocalist celebrating his musical-cultural roots and jamming out with his rhythm section and traditional tube-driven Fender guitar-and-amp tone.

Playing in the time-honored key of A and at the bright tempo of 158 beats per minute, Kingfish attacks pretty much all of his quarter- and eighth-note rhythms with downstrokes, Chuck Berry-style, which gives his riffs and licks a consistently punchy attack. While it may seem counterintuitive to not alternate-pick the eighth notes at this tempo, which would require less effort, the guitarist instead jabs/pummels the strings with consecutive downstrokes, applying some palm muting (P.M.) to the open A and D notes to keep them from ringing too long. The result is an aggressive attack, with the notes "popping" and cutting through the mix effectively.

In his first, short-and-sweet guitar solo (see section D), Kingfish tastefully combines notes from the A major pentatonic scale (A, B, C♯, E, F♯) and the parallel A minor pentatonic scale (A, C, D, E, G), creating musical "light and shade" in ways that bring to mind Eric Clapton's celebrated soloing style on songs like "Crossroads." Kingfish adds sass to many of his phrases by employing subtle quarter- and half-step bends to held notes, particularly to the minor 3rd, C, raising it up to the major 3rd, C♯, or midway up to it. He also applies half-step bends to the 6th, F♯, and minor 7th, G, crafting soulful licks.

The guitarist gets more musically ambitious and serious in his longer second solo (section G), introducing some faster 16th-note rhythms, which he mostly articulates with finger slides. He also employs whole-step bends, from the 4th, D, up to the 5th, E, and incorporates lots of throaty-sounding double-stops into his phrases, which create a thicker sound than that of single notes. Also noteworthy is Kingfish's use of repetition and syncopation, which build exciting rhythmic and melodic tension as the arrangement comes to a climax.

"Separate Ways (Worlds Apart)"
Journey

ONE OF CLASSIC rock's most tasteful lead guitarists, Journey's Neal Schon is revered for consistently crafting passionate, soaring melodies that effectively enhance his band's arrangements, contributing additional memorable themes to their songs. In this driving, early-Eighties radio hit, Schon composed a melodic hook (see sections F and I) with just the right amount of flash, featuring repeating motifs (short musical ideas), harmonically thoughtful note choices, held notes adorned with shimmering finger vibratos, emotive whole-step bends and elegant hammer-pulls.

It's interesting to note that, for the recurring whole-step bend from G to A (1st string, 15th fret) over the C chord in bars 46, 54, 79 and 87, Schon keeps his fret hand in 16th position and reaches back with his 1st finger to perform the bend, as opposed to the safer standard technique of using the ring finger (3) to push the string, supported one fret below by the middle finger (3+2). This decision was no doubt a result of both Schon's well-developed, sure-fingered playing technique and his use of a fairly slinky guitar setup, with light string gauges. When performing this bend, be careful not to let the string slip out from under your fingertip, which would result in an embarrassing technical accident and musical "clam."

You'll see that we've adapted keyboardist Jonathan Cain's angular intro synth melody for guitar. As the line includes lots of wide intervals and changes in direction, there's quite a bit of string skipping here. One option is to use alternate picking, beginning on an upstroke instead of a downstroke, so as to take advantage of the much easier "outside the strings" picking pattern that results. (Try starting on a downstroke, and you'll feel how much more arduous the line is to pick.) Another option is to employ *hybrid picking*, picking the pedal-tone E notes on the D string's 14th fret with downstrokes and using your middle and ring ringers to fingerpick the notes on the B and high E strings. Or you could also flatpick the B-string notes. Experiment and go with whatever picking option works best for you.

"Norwegian Wood (This Bird Has Flown)"
The Beatles

A MID-PERIOD Beatles classic, this lilting, "unplugged" ballad played in $\frac{6}{8}$ meter features an ingeniously crafted "chord/melody-style" theme, composed on acoustic guitar by John Lennon and reinforced with a single-note melody on both sitar and 12-string acoustic by George Harrison, with all guitars capoed at the 2nd fret. So while the guitarists played the song as if it were in the key of D, it sounds a whole step higher, in the key of E.

Built primarily around an open D chord shape, with pinkie "extensions" on the G and D strings, the song's intro riff is fairly easy on the fret hand but can be a little tricky to nail with the pick, as you need to bring out the melody notes that are woven into the chord strums in a ringing, jangly manner. We've included pick strokes above the tabs in bars 1-4 to guide you, as well as accent markings above the targeted melody notes. The pick hand should move in a flowing, unbroken down-up manner, even though you're not picking or strumming on every stroke. There are several silent, "phantom" upstrokes that occur between the downstrokes. Also notice the use of a couple of hammer-ons and pull-offs, which need to be integrated into the left/right-hand coordination. Practice this four-bar figure slowly at first. Once you get it down, it should feel easy and natural, like riding a bike. You may find it helpful to first acquaint yourself with the single-note version of the melody that's performed by the 12-string acoustic guitar in bars 5-8, which includes a slight fingering variation, with the G notes fretted on the D string's 5th fret.

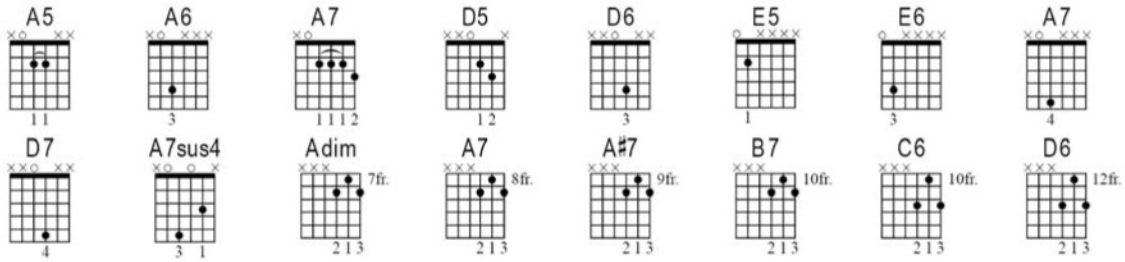
Also note that we've included fret-hand fingerings for our adaptation of Harrison's slinky sitar part, beginning in bar 5. The pedal steel-like oblique bend in bar 7 can be a little tricky to perform cleanly and consistently, with the 3rd finger pushing the B note on the G string's 4th fret up a half step to C and holding the bend while you sound the high G note at the 3rd fret on the high E string, fretted with the 2nd finger. Again, isolate the move and practice it repeatedly to allow the muscle memory to develop.

"662"

Christone "Kingfish" Ingram

As heard on **662**

Words and Music by **CHRISTONE INGRAM** *and* **TOM HAMBRIDGE** • *Transcribed by* **JEFF PERRIN**

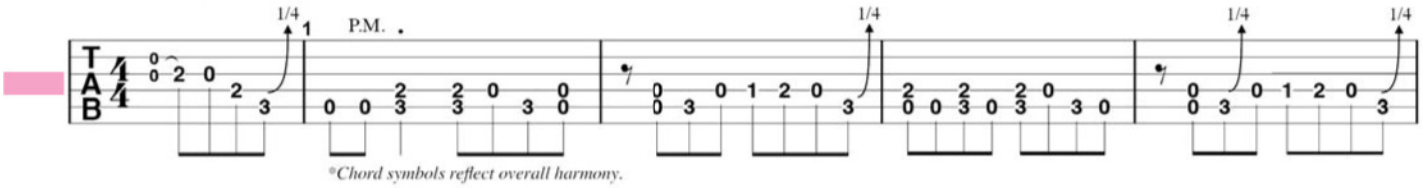


A **Intro** (0:00)

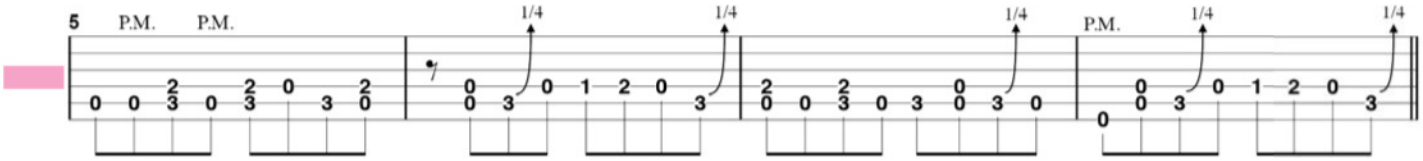
Fast Blues ♩ = 158

*N.C. (A5)

Gtr. 1 (elec. w/slight overdrive)



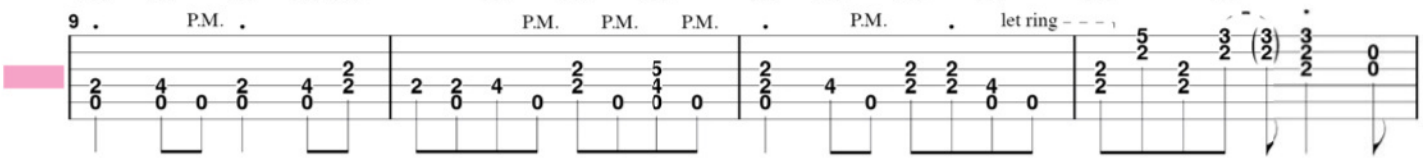
*Chord symbols reflect overall harmony.



B **1st Verse** (0:13)

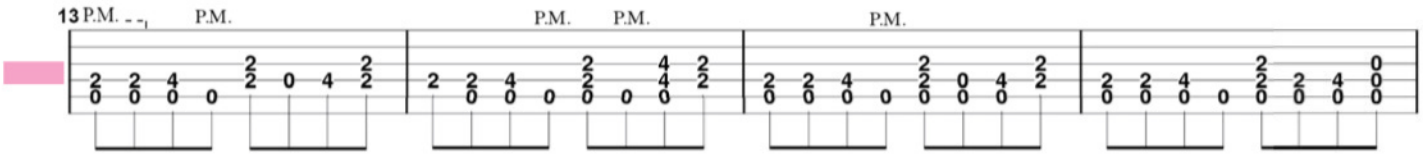
I come from a river town Talk about nothin' to do

A5 A6 A5 A6 A5 A6 A5 A6 A5 A6 A5 A6 A5 A7



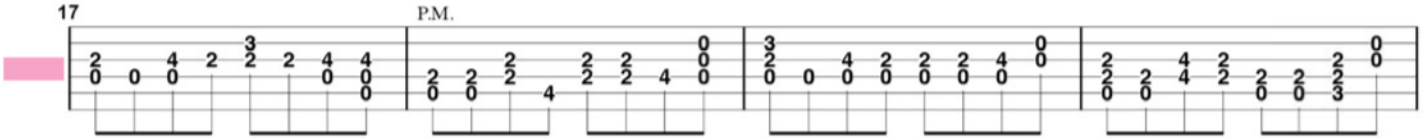
Skeeters come out when the sun goes down Gets awfule sticky too The

A5 A6 A5 A6 A5 A6 A5 A6 A5 A6 A5 A6 A5 A6



Mississippi Delta The birthplace of the blues

D5 D6 D5 D6 A5 A6 D5 D6 D5 D6 A5 A6 A5 A6



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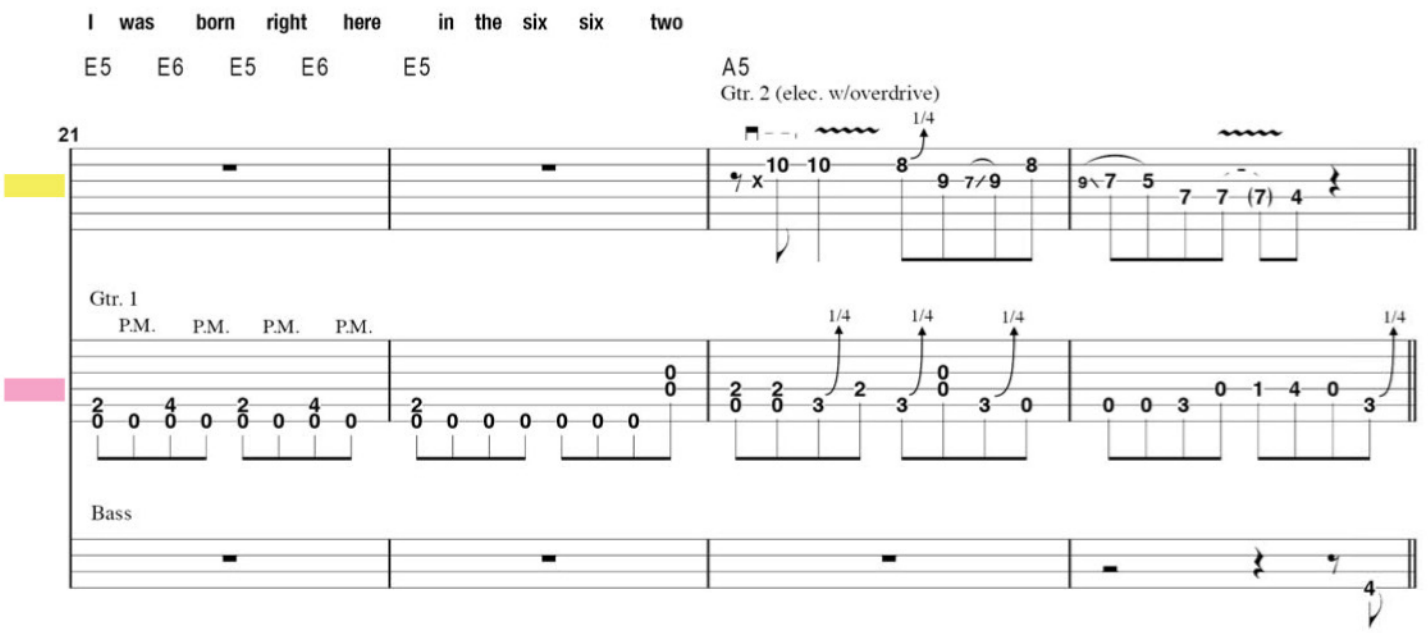
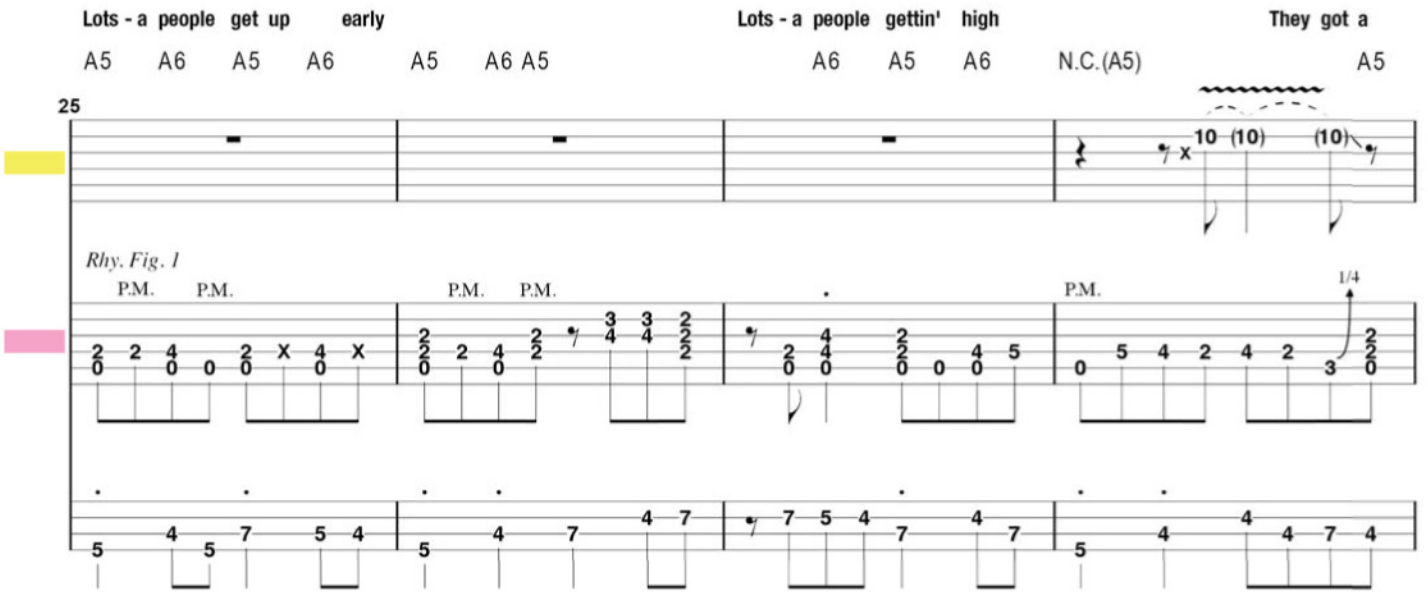
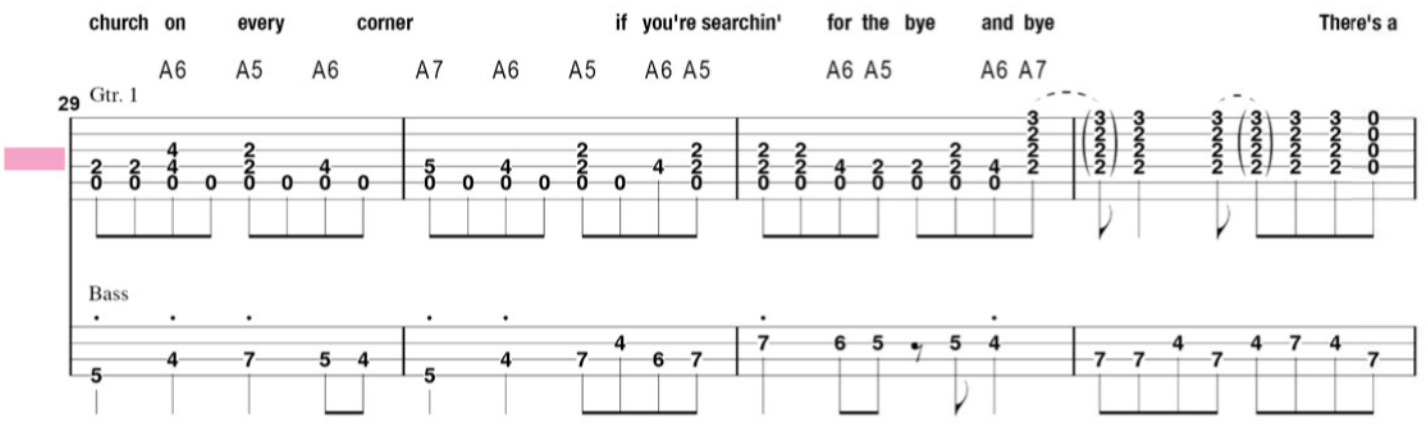
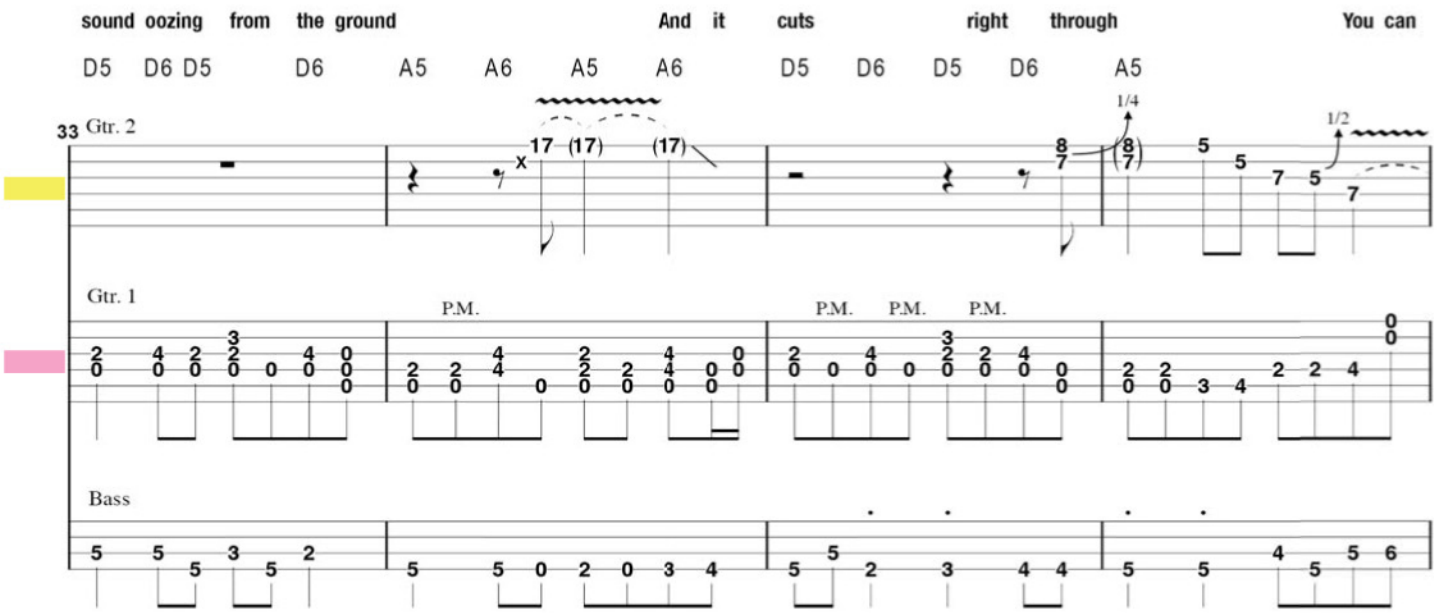
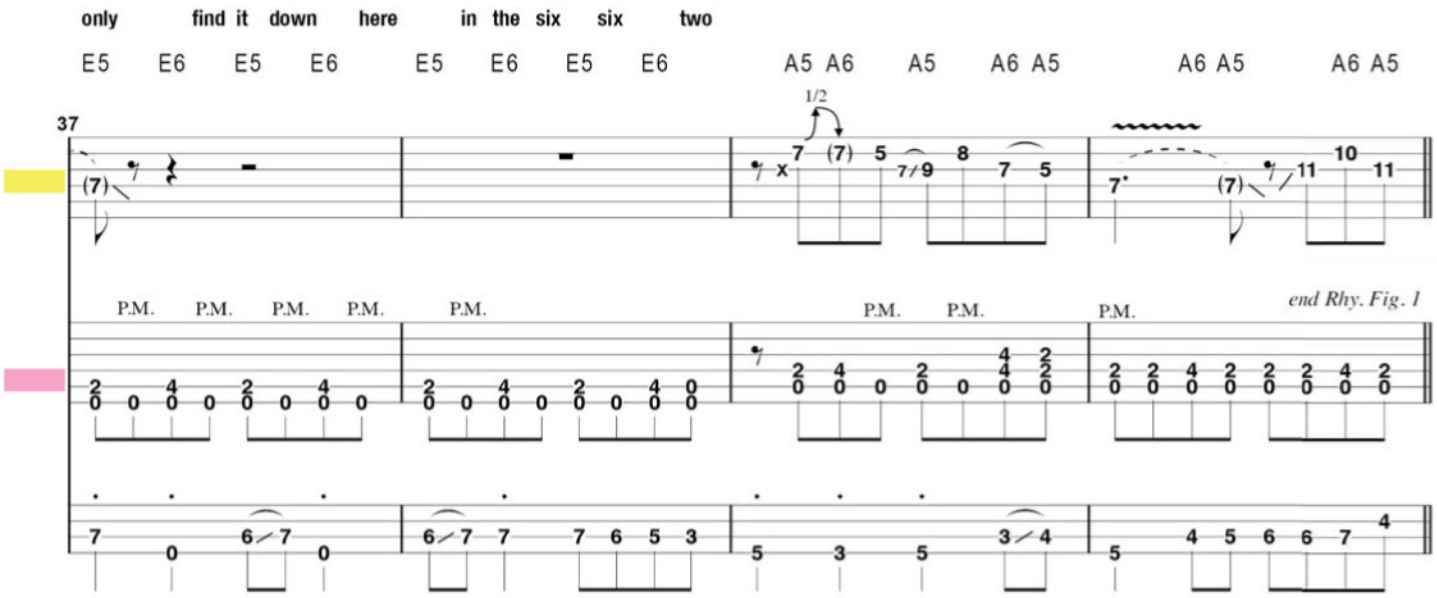


C **2nd Verse** (0:37)

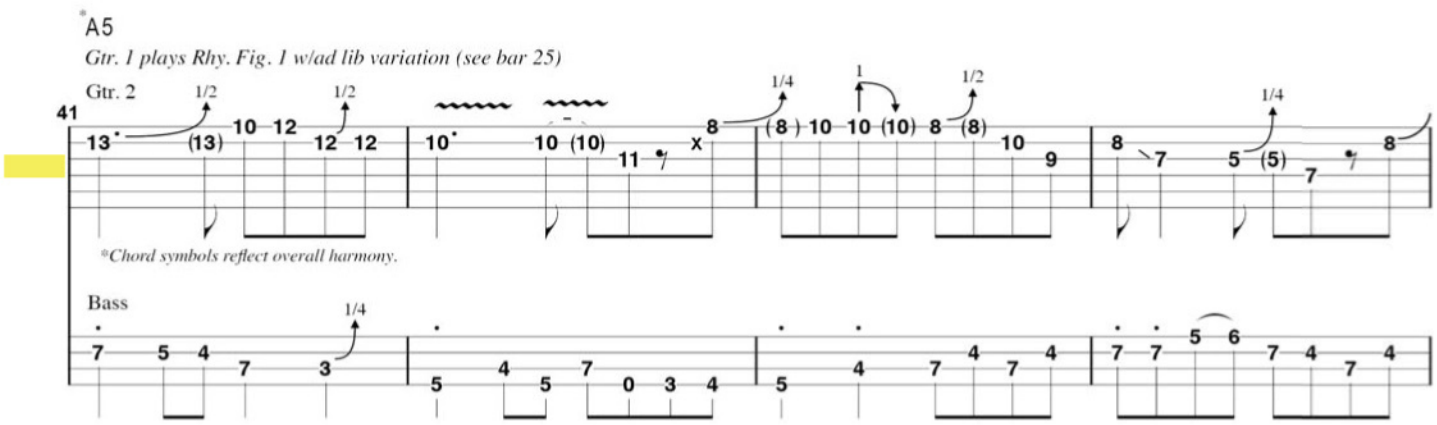


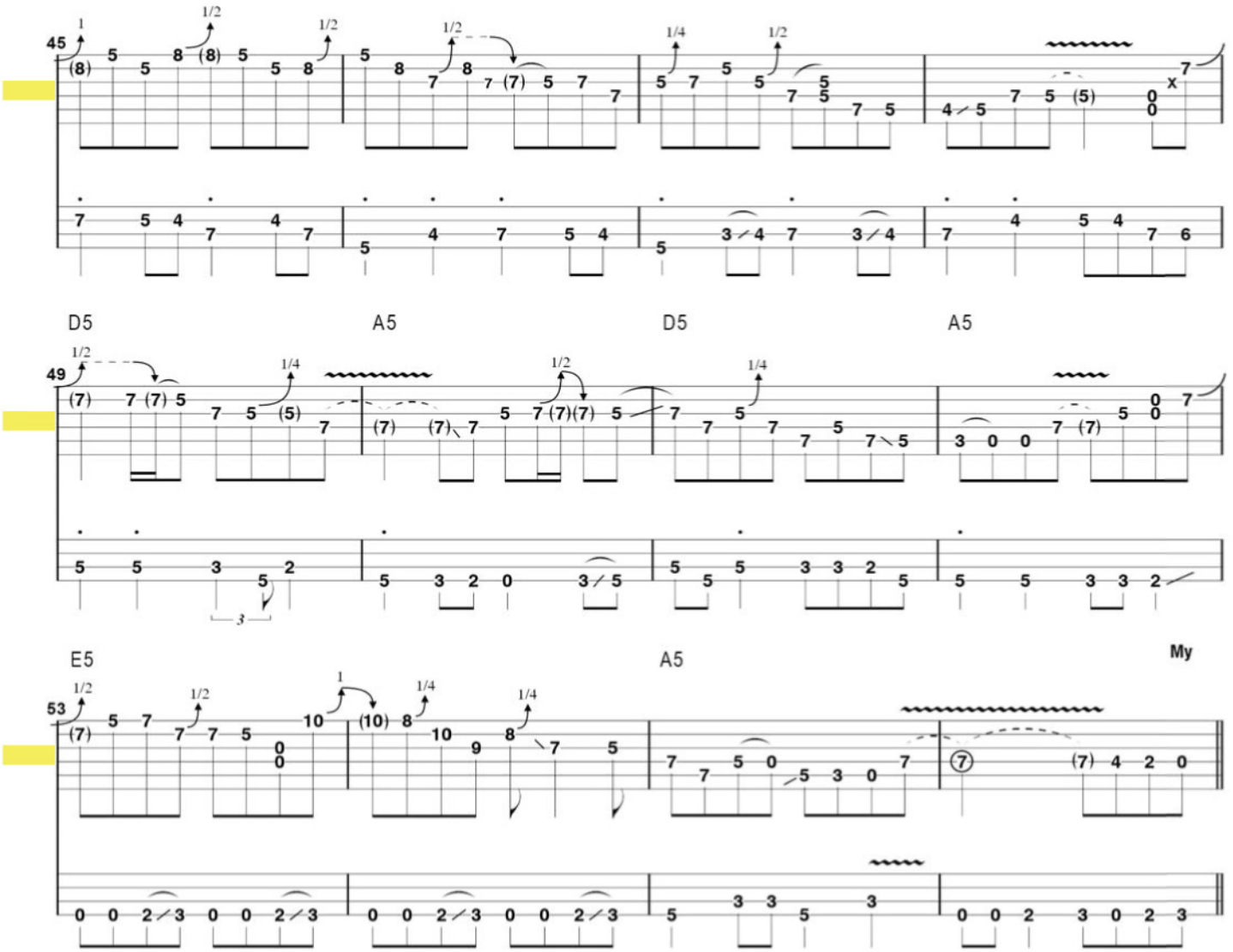






D **1st Guitar Solo** (1:02)

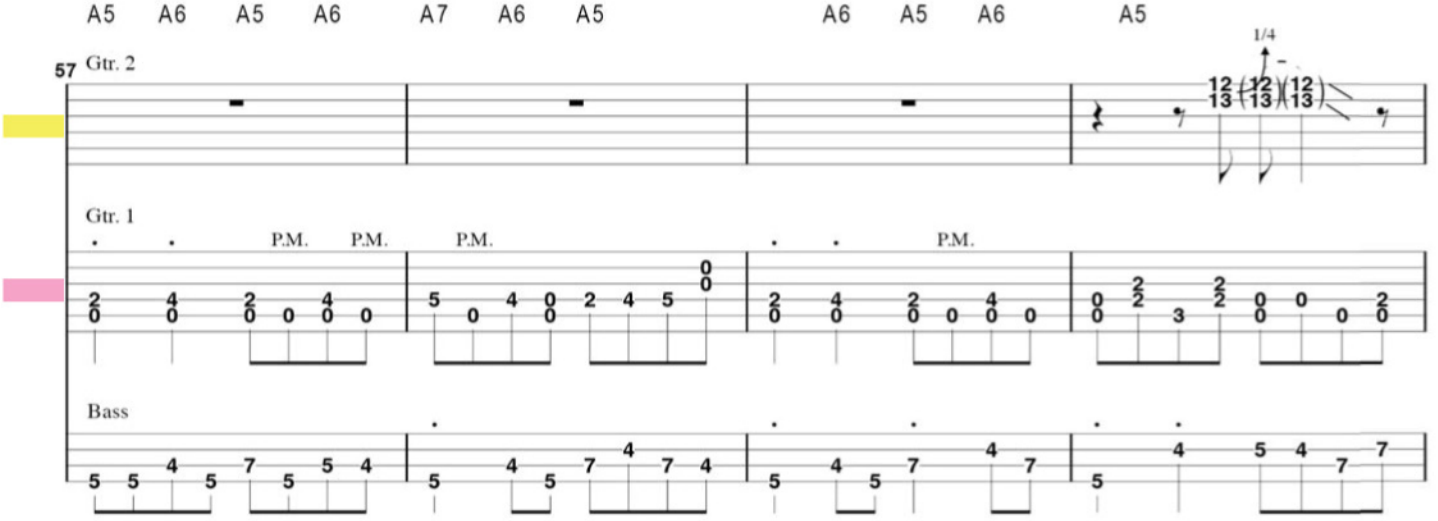


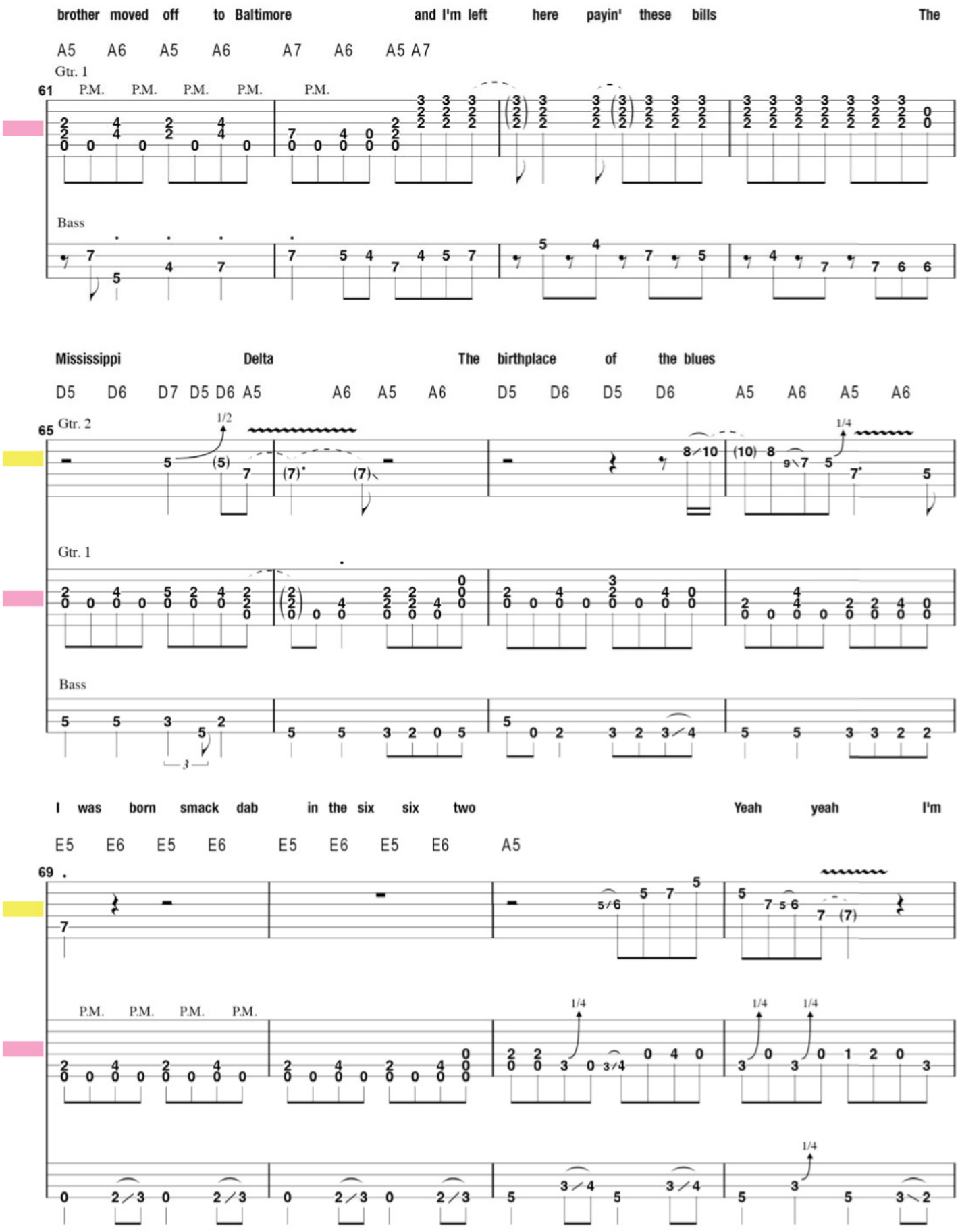


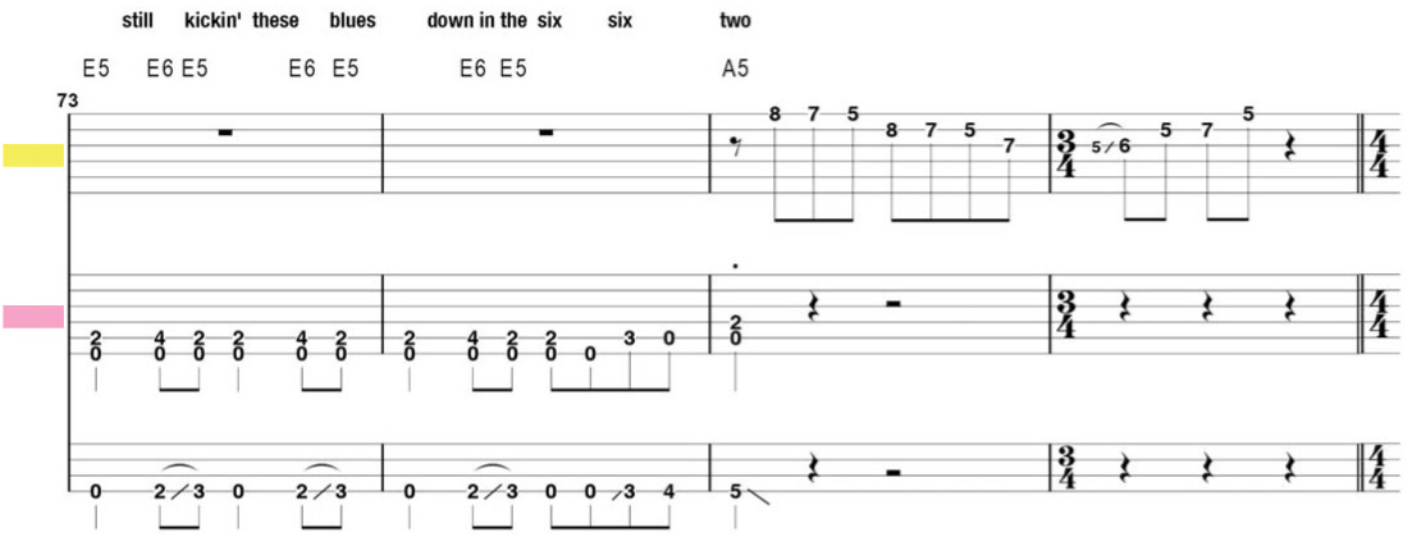
E **3rd Verse** (1:26)

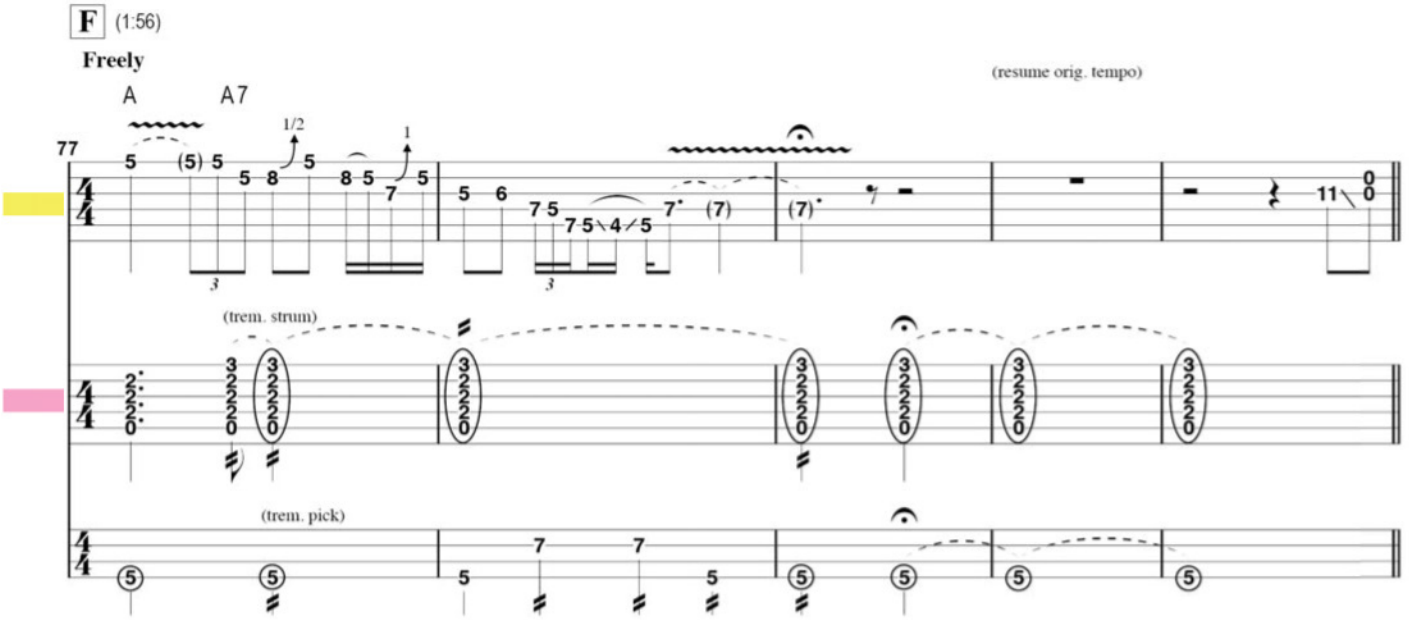
daddy worked at Cooper Tire My mamma was raised in the hills My

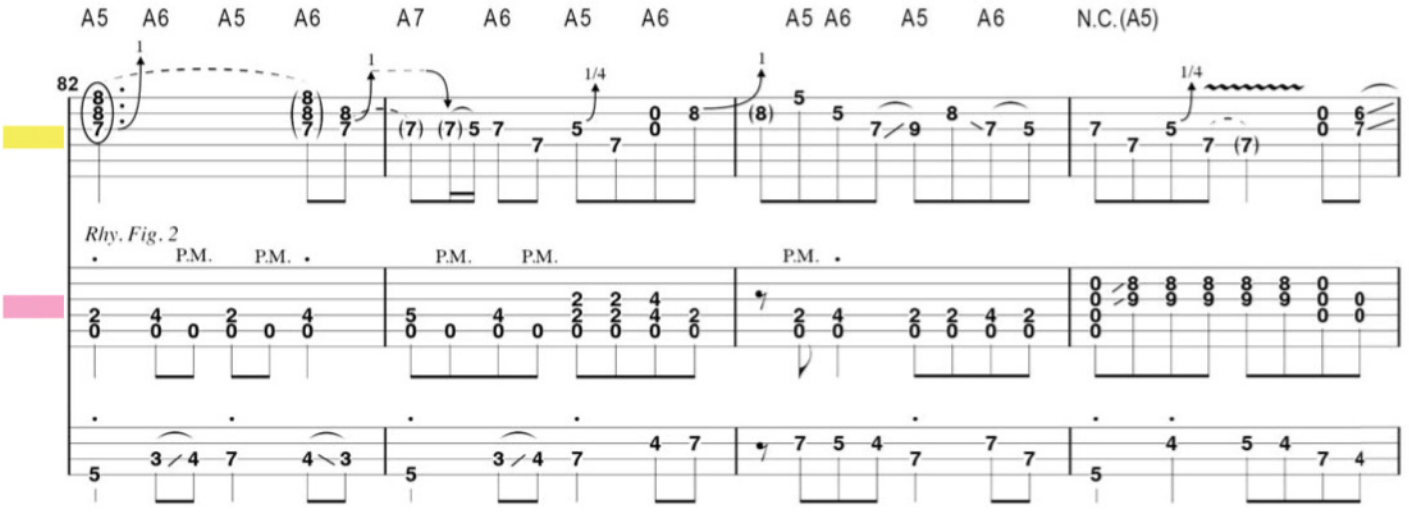
A5 A6 A5 A6 A7 A6 A5 A6 A5 A6 A5

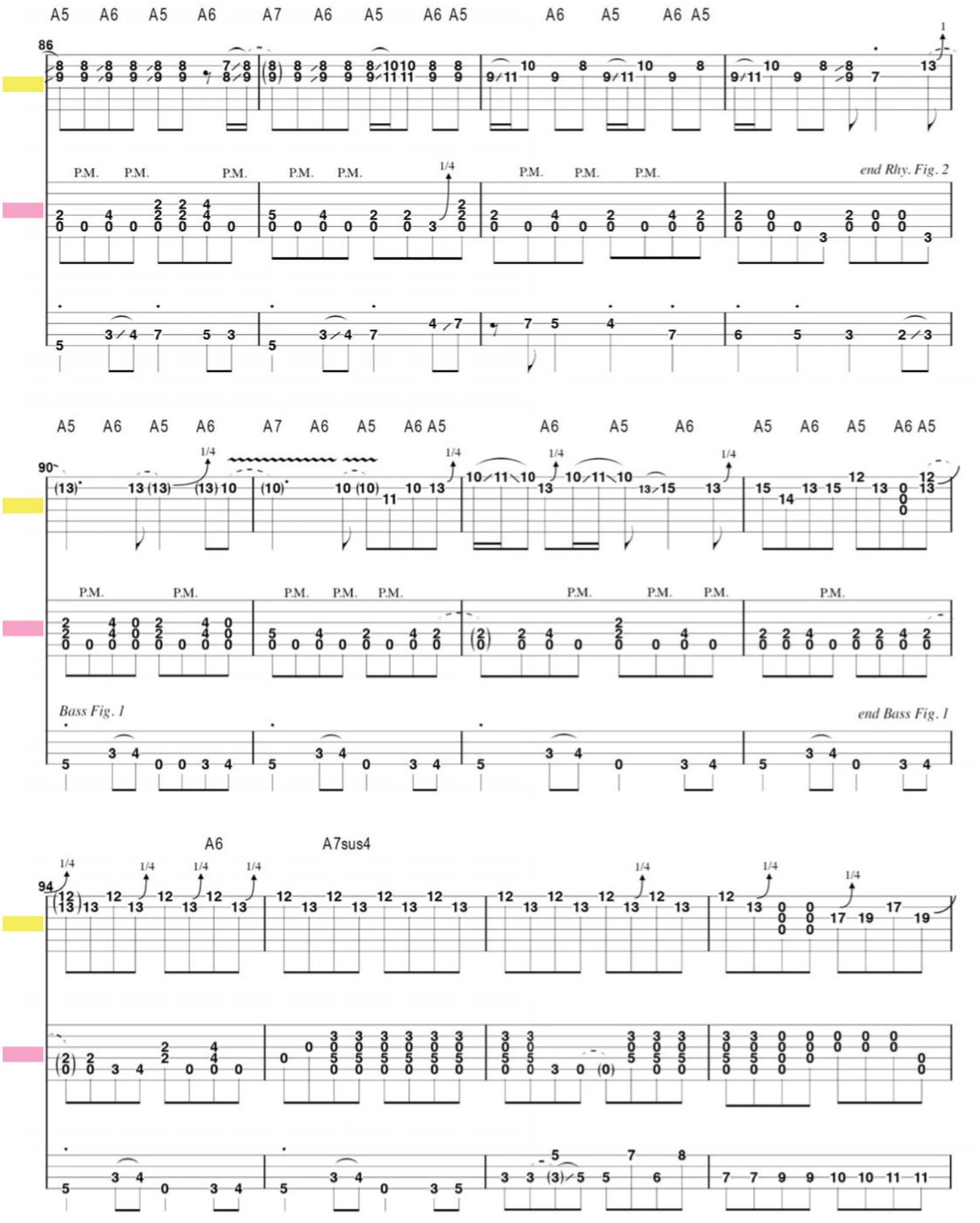


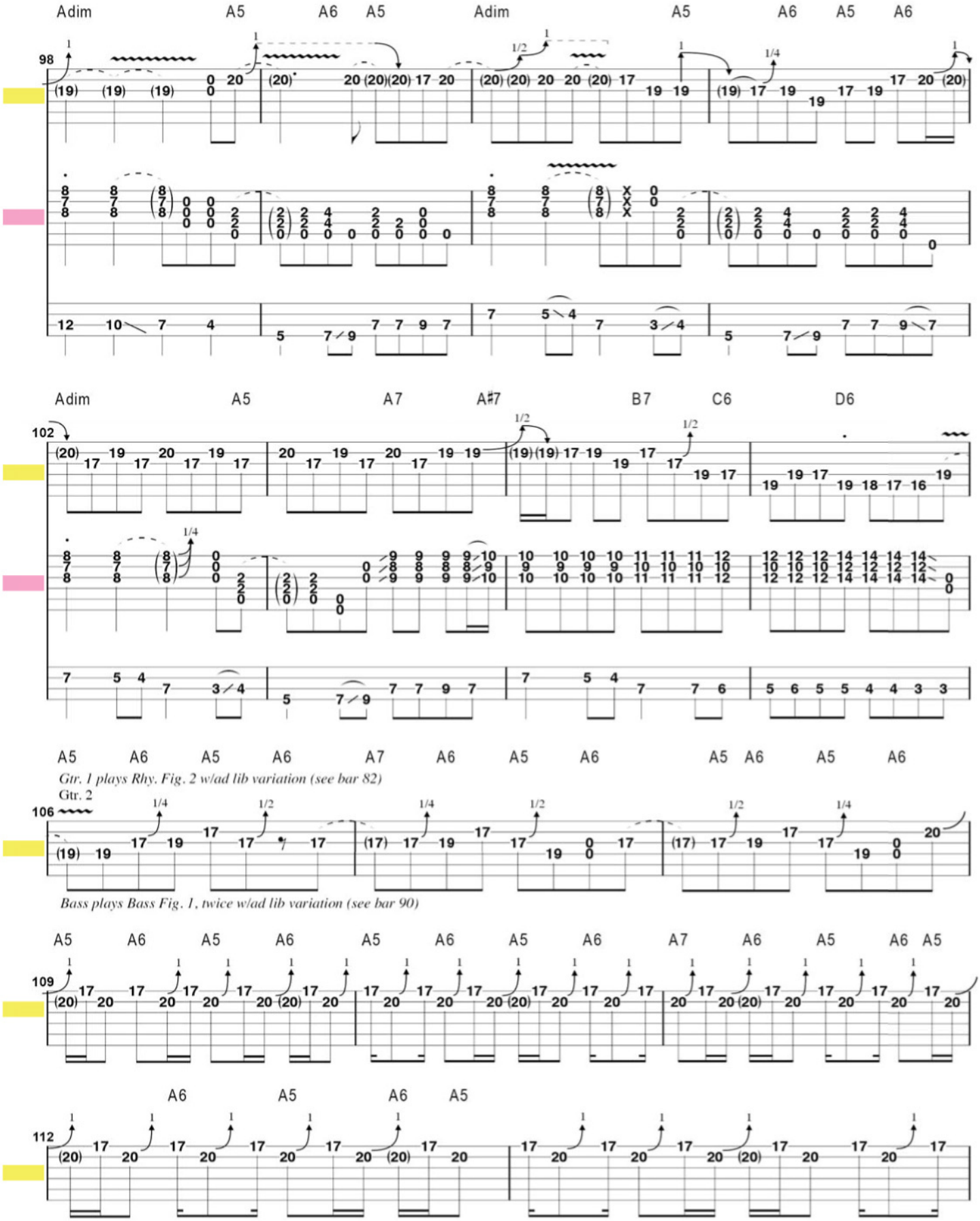

brother moved off to Baltimore and I'm left here payin' these bills The
A5 A6 A5 A6 A7 A6 A5 A7
Gtr. 1
61
P.M. P.M. P.M. P.M. P.M.
Bass
Mississippi Delta The birthplace of the blues
D5 D6 D7 D5 D6 A5 A6 A5 A6 D5 D6 D5 D6 A5 A6 A5 A6
65
Gtr. 2
1/2
1/4
Gtr. 1
Bass
I was born smack dab in the six six two Yeah yeah I'm
E5 E6 E5 E6 E5 E6 E5 E6 A5
69
P.M. P.M. P.M. P.M.
1/4
1/4
1/4
1/4

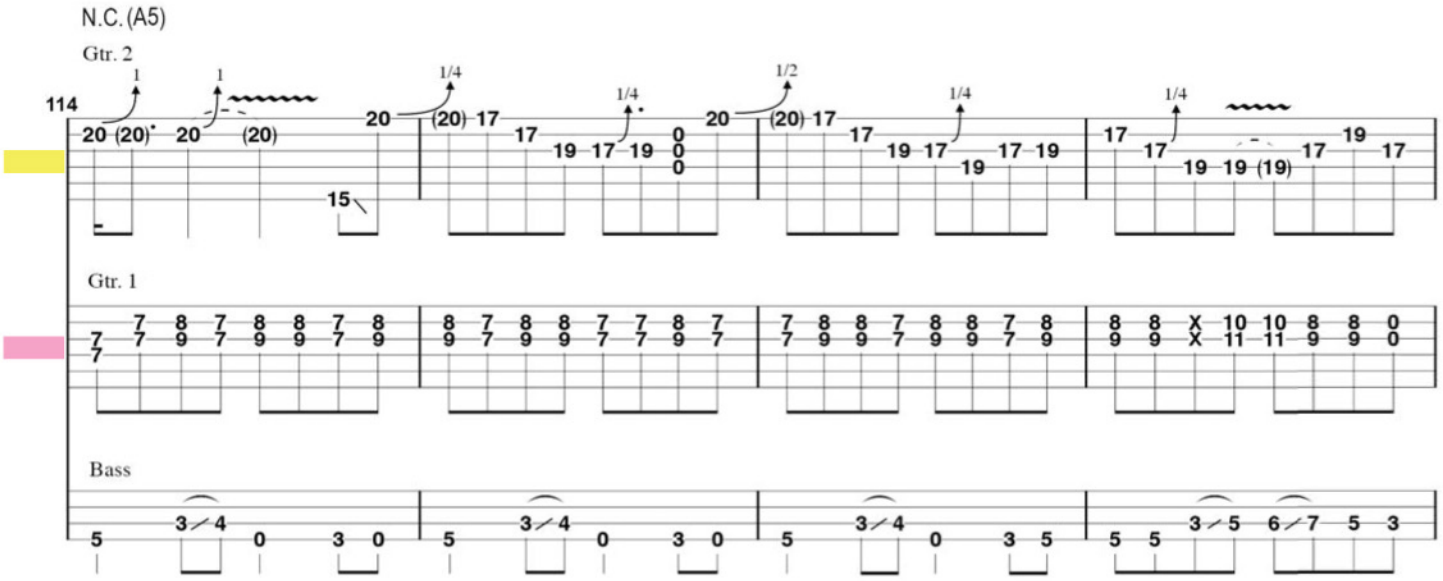

still kickin' these blues down in the six six two
E5 E6 E5 E6 E5 E6 E5 A5
73

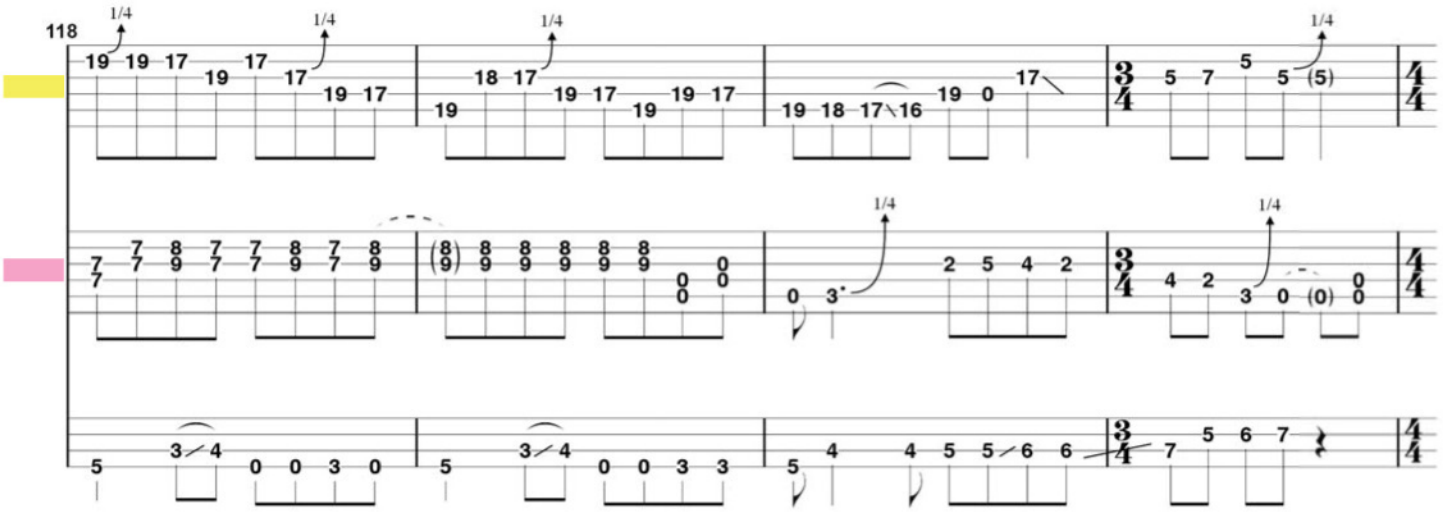

F (1:56)
Freely
(resume orig. tempo)
A A7
77
(trem. strum)
(trem. pick)


G 2nd Guitar Solo (2:05)
A5 A6 A5 A6 A7 A6 A5 A6 A5 A6 A5 A6 N.C.(A5)
82
Rhy. Fig. 2
P.M.

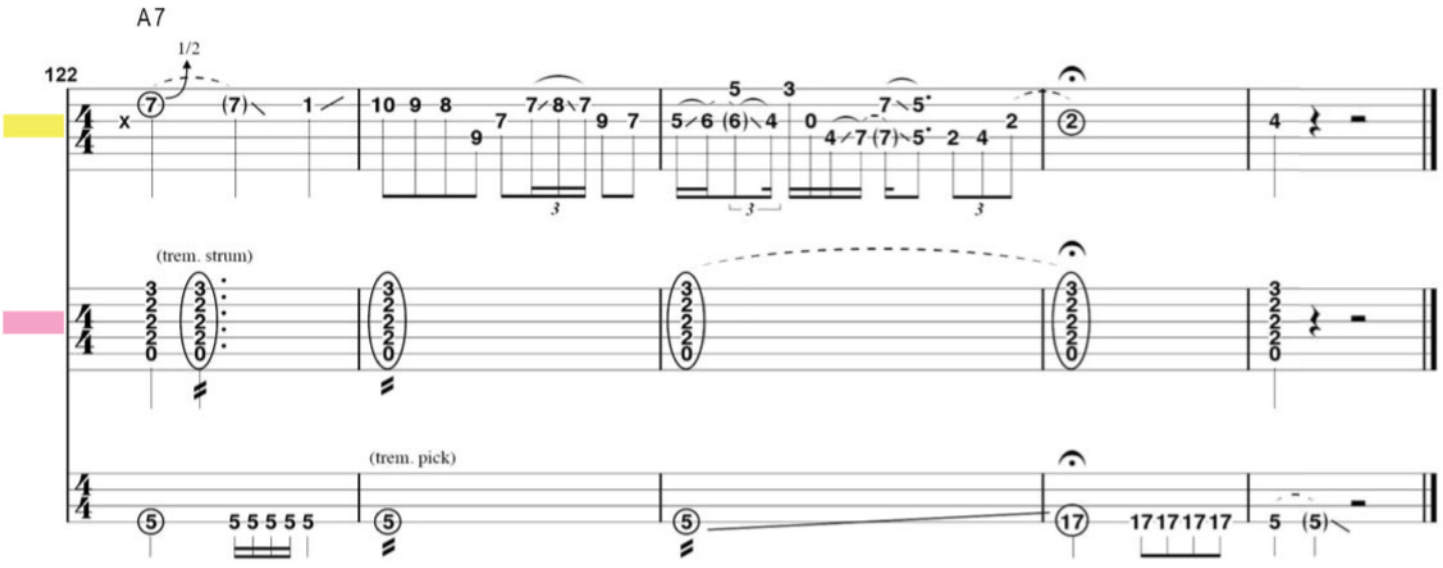

A5 A6 A5 A6 A7 A6 A5 A6 A5 A6 A5 A6 A5
86
P.M.
1/4
end Rhy. Fig. 2
A5 A6 A5 A6 A7 A6 A5 A6 A5 A6 A5 A6 A5 A6 A5
90
Bass Fig. 1
end Bass Fig. 1
A6 A7sus4
94


Adim A5 A6 A5 Adim A5 A6 A5 A6
98
Adim A5 A7 A♯7 B7 C6 D6
102
A5 A6 A5 A6 A7 A6 A5 A6 A5 A6 A5 A6
Gtr. 1 plays Rhy. Fig. 2 w/ad lib variation (see bar 82)
Gtr. 2
106
Bass plays Bass Fig. 1, twice w/ad lib variation (see bar 90)
A5 A6 A5 A6 A5 A6 A5 A6 A7 A6 A5 A6 A5
109
A6 A5 A6 A5
112





Freely



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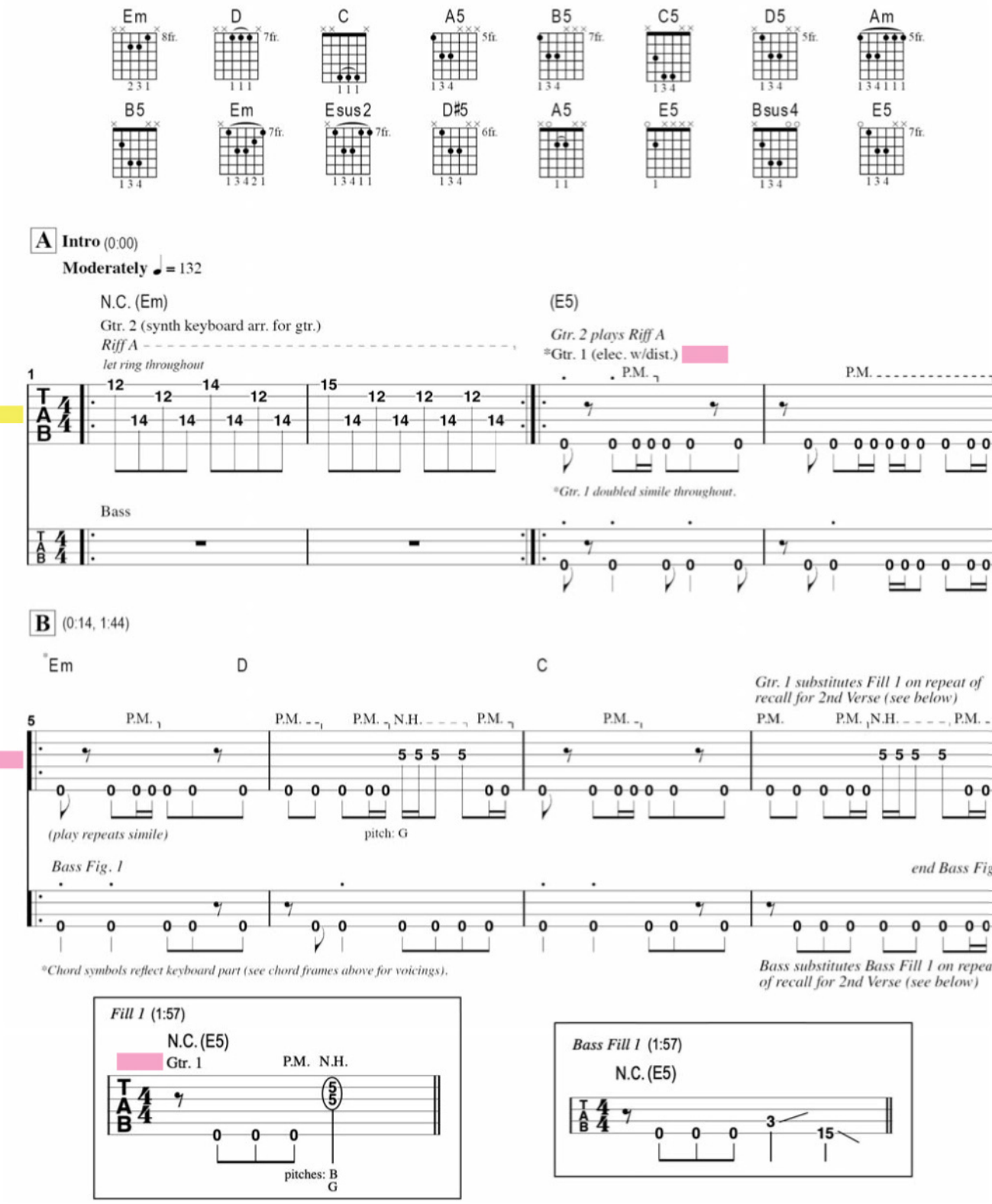
Journey

As heard on **FRONTIERS**

Words and Music by **STEVE PERRY** *and* **JONATHAN CAIN** • *Transcribed by* **JEFF PERRIN**



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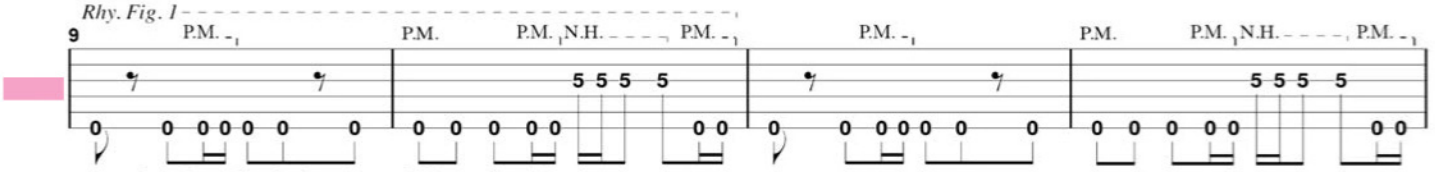
C Verses (0:29, 1:59)

1. Here we stand — worlds apart — hearts broken in
2. Troubled times — Caught between — confusion and

Em D C

Gtr. 1

Rhy. Fig. 1



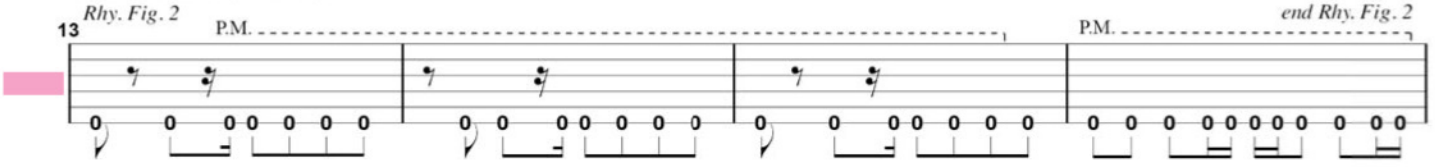
Bass plays Bass Fig. 1, three times simile (see bar 5)

two pain — two pain — two pain

Em D C

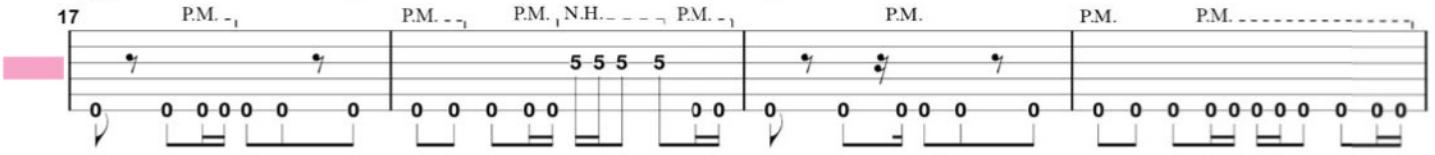
Gtr. 1 plays Rhy. Fig. 1 four times, simile, 1st verse (see bar 9)

Rhy. Fig. 2 — *end Rhy. Fig. 2*



Sleepless nights — Losing ground I'm reaching for
Distant eyes — Promises we made were in

Em D C

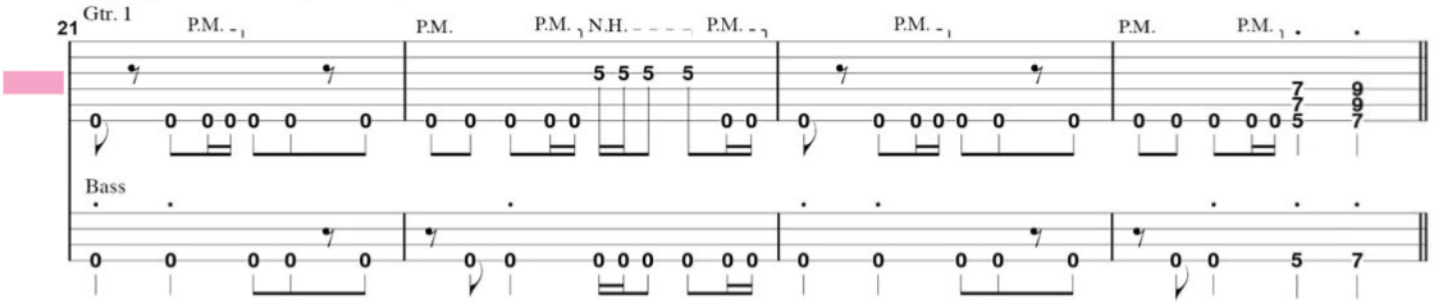


you vain — you vain — you vain — Feels that it's
in — in — If you must

Em D C A5 B5

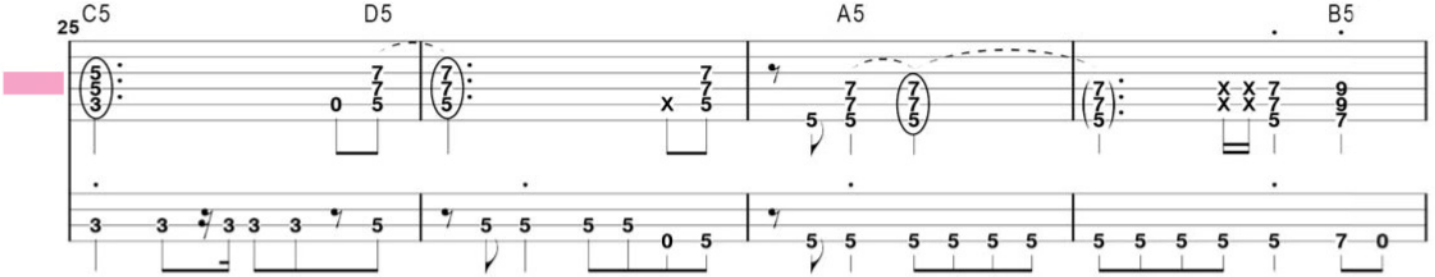
Gtr. 1 substitutes first three bars of Rhy. Fig. 2 on 2nd verse (see bar 13)

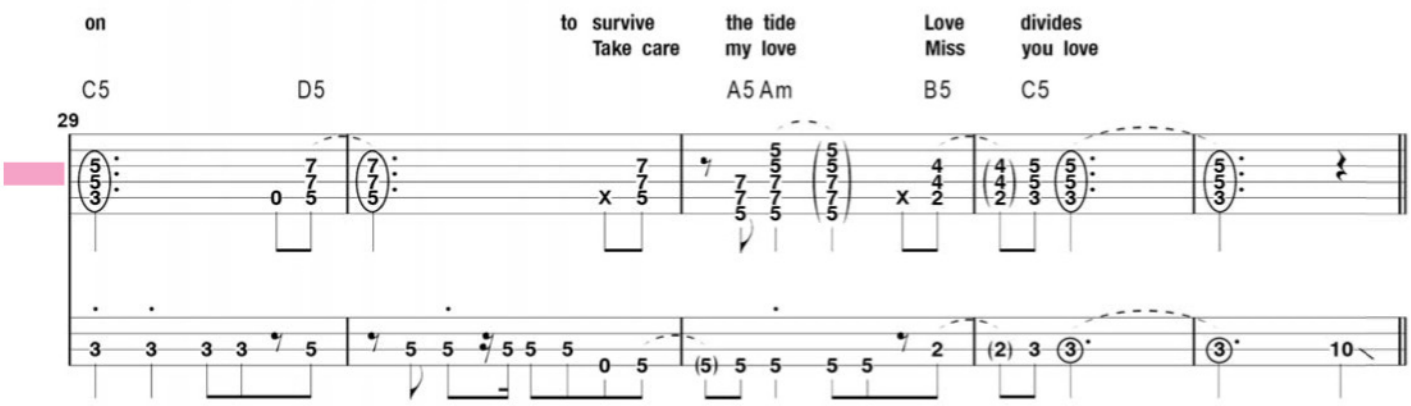
Gtr. 1



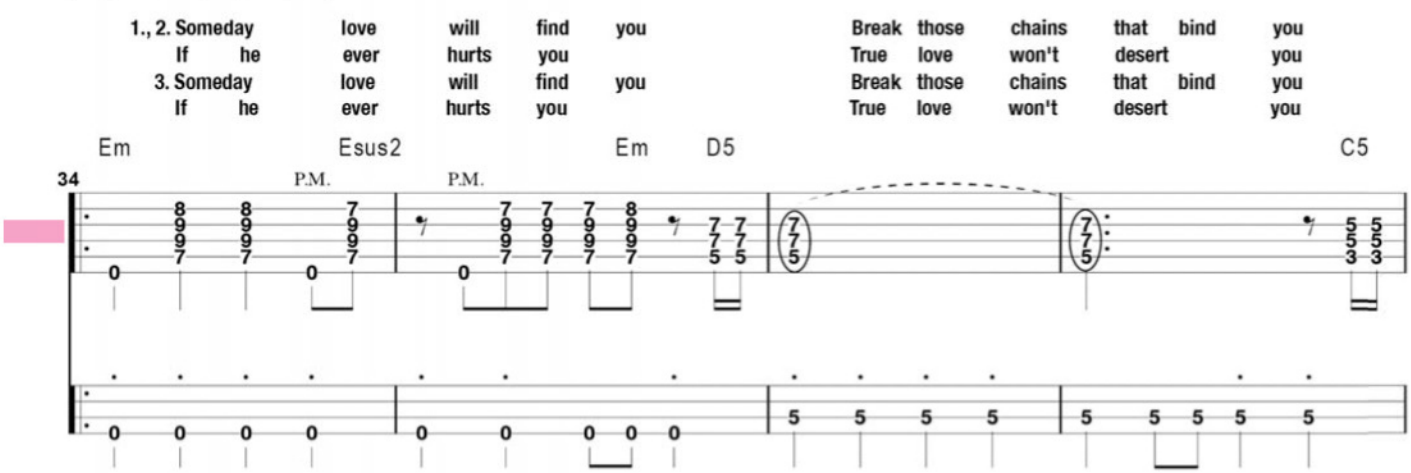
D Pre-chorus (0:58, 2:28)

gone — Can't change — your mind — If we can't go
go — I wish — you luck — You'll never walk alone



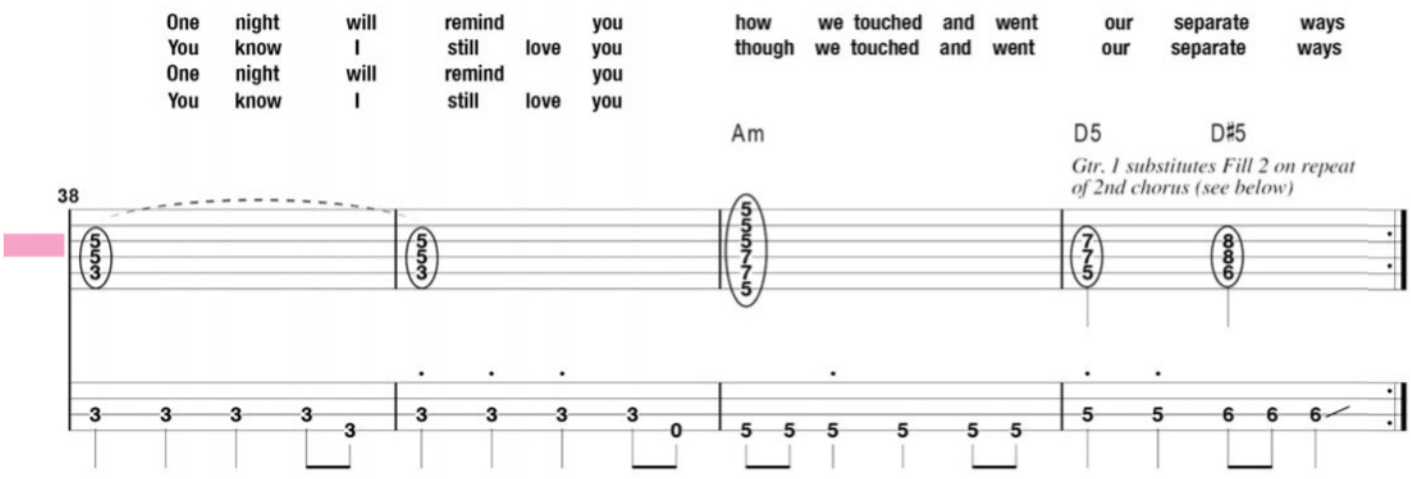


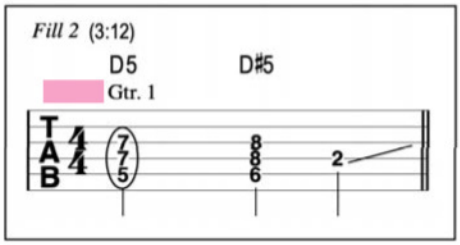
E **Chorus** (1:15, 2:45, 4:12)

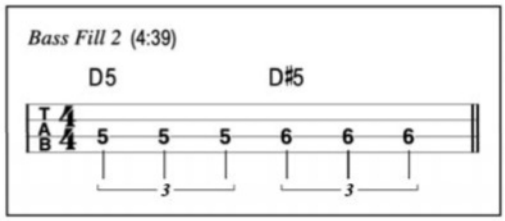


On repeat of 3rd chorus, skip ahead to H (see bar 74)

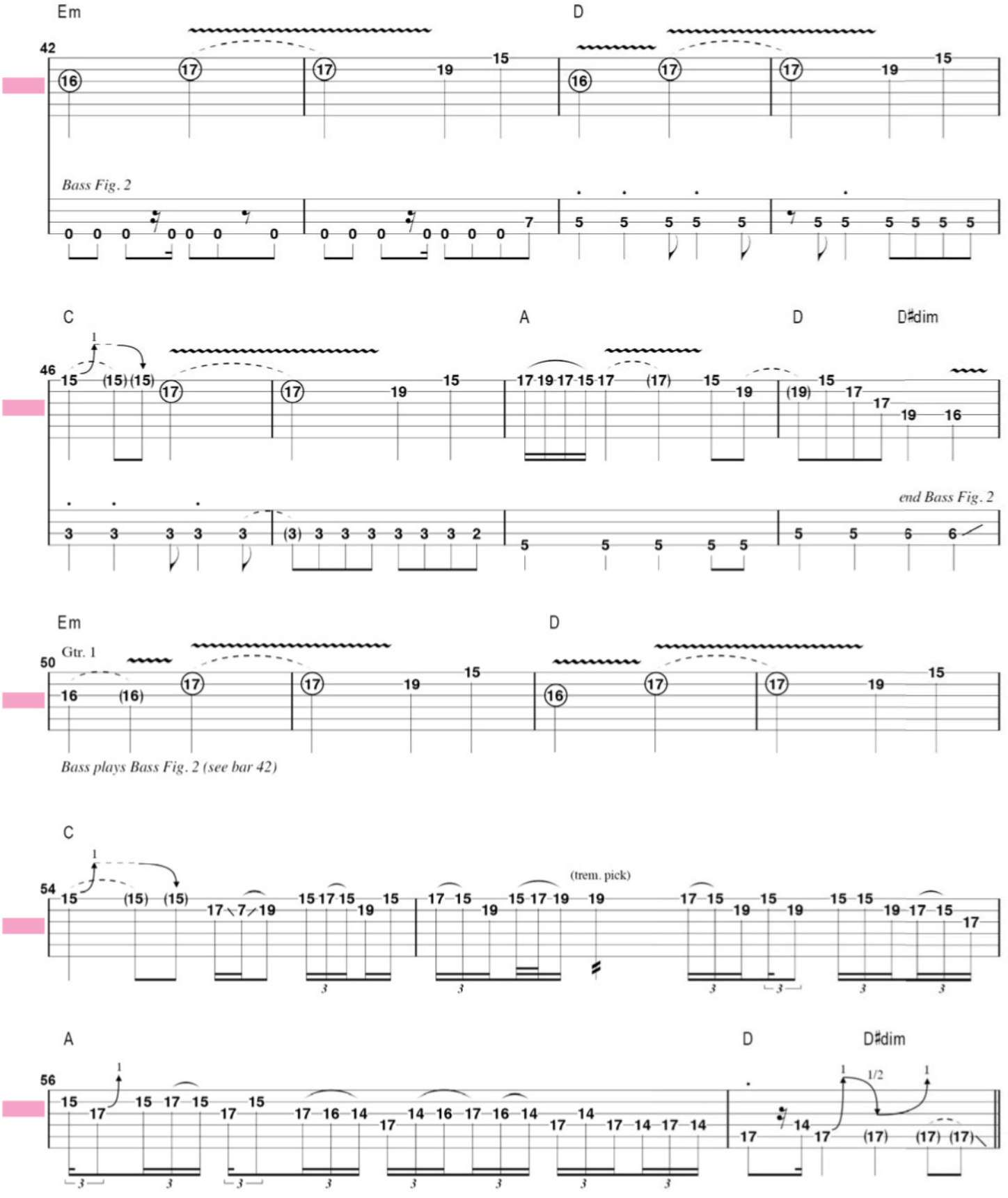
On repeat of 1st chorus, go back to B (see bar 5)



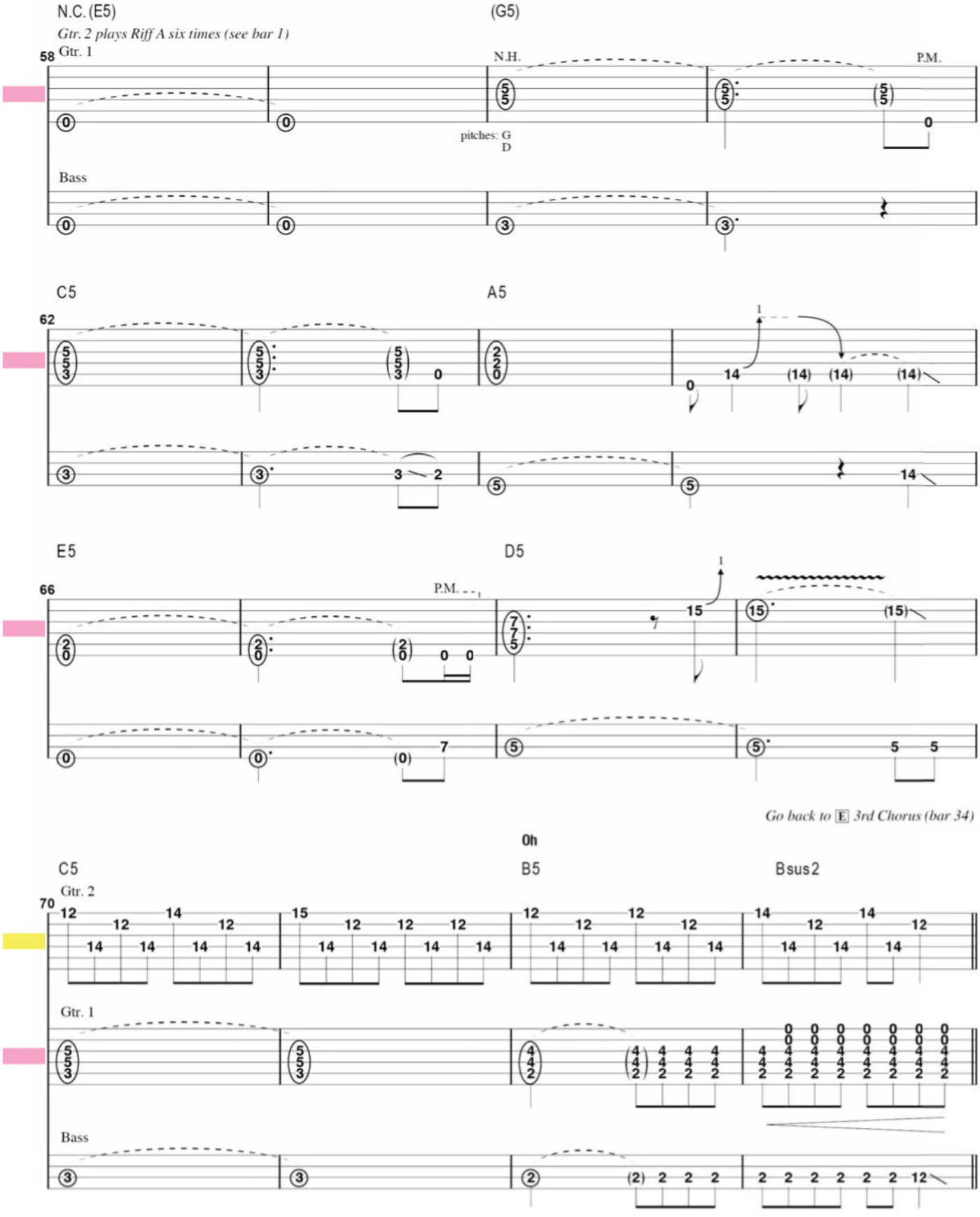


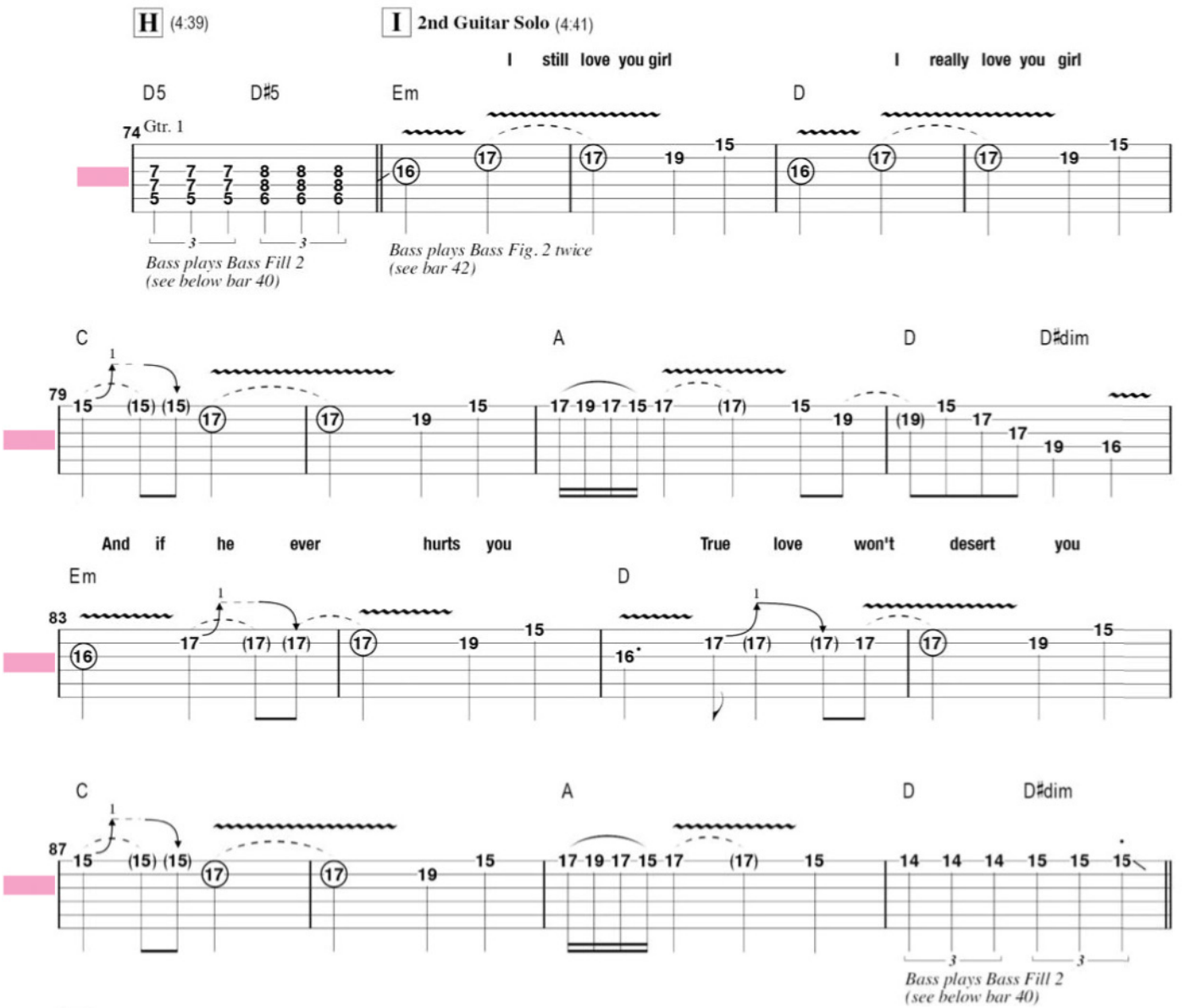


F **1st Guitar Solo** (3:14)



G **Interlude** (3:43)




H (4:39)
I 2nd Guitar Solo (4:41)
I still love you girl
I really love you girl
D5
D♯5
Em
D
74 Gtr. 1
Bass plays Bass Fill 2 (see below bar 40)
Bass plays Bass Fig. 2 twice (see bar 42)
C
A
D
D♯dim
79
And if he ever hurts you
True love won't desert you
Em
D
83
C
A
D
D♯dim
87
Bass plays Bass Fill 2 (see below bar 40)
J Outro (5:10)
No
No
E5
Gtr. 2
(repeat previous two bars)
91
Gtr. 1
Bass

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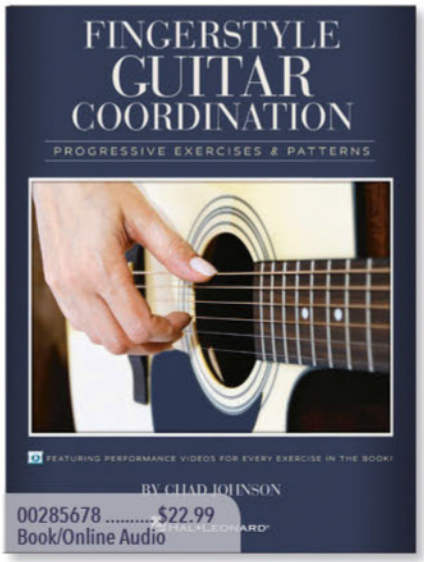

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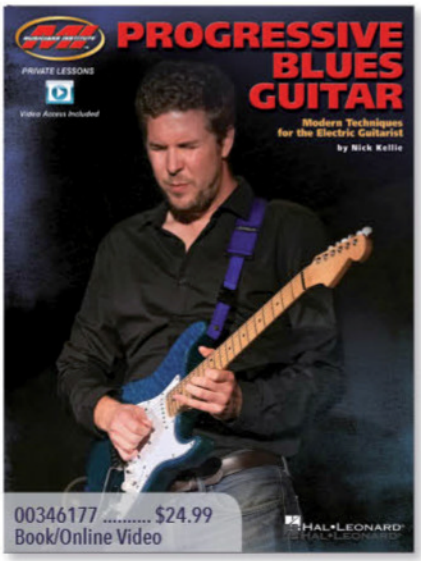

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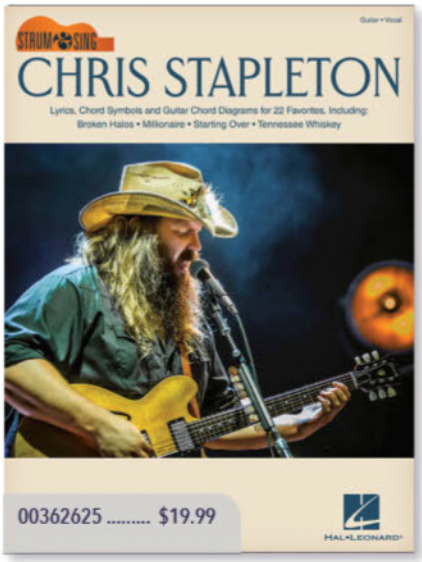

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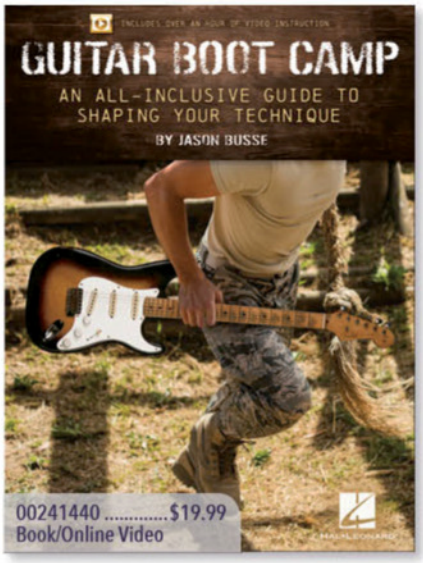

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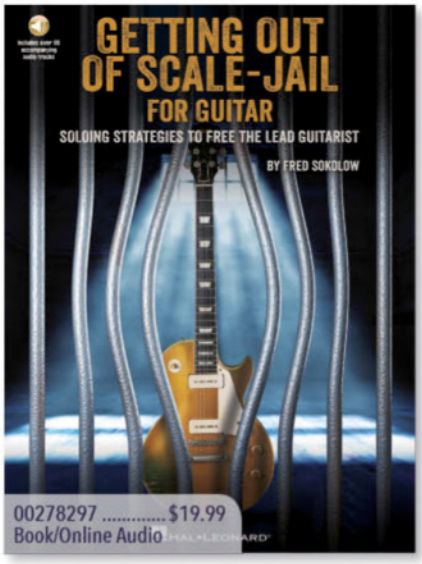

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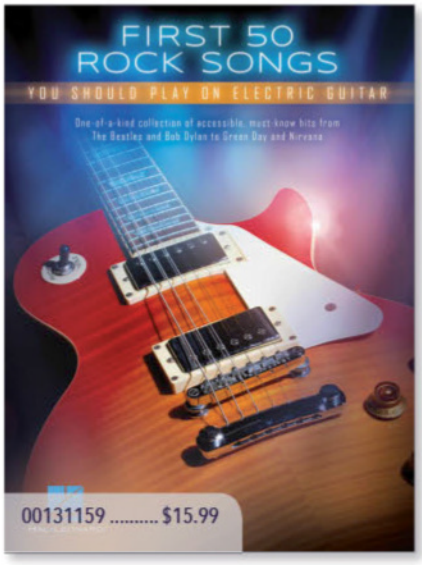

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"NORWEGIAN WOOD"

The Beatles

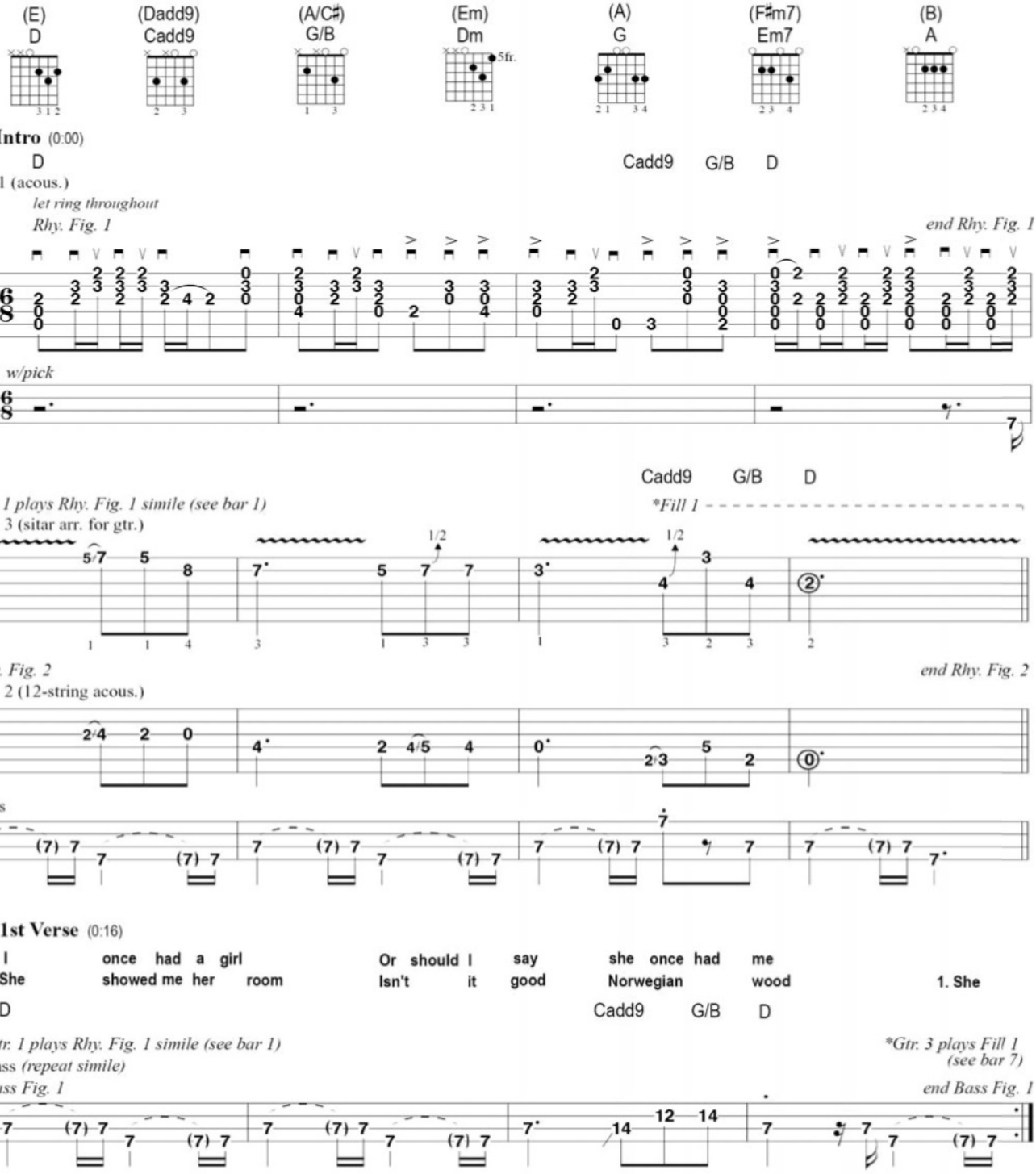
As heard on **RUBBER SOUL**

Words and Music by JOHN LENNON *and* PAUL McCARTNEY • *Transcribed by* JEFF PERRIN

All guitars capo 2.

All chord shapes and tablature positions are relative to the capo ("0" = 2nd fret).

All guitar parts sound in the key of E, one whole step higher than written.



"NORWEGIAN WOOD (THIS BIRD HAS FLOWN)"
WORDS AND MUSIC BY JOHN LENNON AND PAUL McCARTNEY.
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C 1st and 2nd Bridges (0:32, 1:20)

(1.) asked me to stay and she told me to sit anywhere So
(2.) told me she worked in the morning and started to laugh I

Dm G

Gtr. 1

13

Gtrs. 2 and 3 (arr. for one gtr.)

Bass Fig. 2

Bass

I looked around and I noticed there wasn't a chair
told her I didn't and crawled off to sleep in the bath

Dm Em7 A

17

Gtr. 4 (12-string acous.)

end Bass Fig. 2

D 2nd and 3rd Verses (0:48, 1:36)

I sat on a rug biding my time Drinking her wine
And when I awoke I was alone This bird had flown

D

Gtr. 1 plays Rhy. Fig. 1 twice simile (see bar 1)
Gtr. 3 plays Fill 2 (see below)
Gtr. 4 plays Fill 3 (see below)
Gtr. 5 plays Fill 4 1st time (see below)
Gtr. 4 plays Fill 5 2nd time (see below)

Gtr. 2

21

Fill 2 (0:48, 1:36)
Gtr. 3 (sitar) *(4x)*

Fill 3 (0:47)
Gtr. 4 (12-string acous.)

Fill 4 (0:53)
Gtr. 5 (6-string acous.)

Fill 5 (1:43)
Gtr. 4 (12-string acous.)

2nd time, skip ahead to **F** **Outro** *(bar 37)*

We talked until two And then she said "It's time for bed"
So I lit a fire Isn't it good Norwegian wood

Gtr. 2

25

E **Instrumental Melody** (1:04)

D Cadd9 G/B D

Gtr. 1 plays Rhy. Fig. 1 twice (see bar 1)
Gtr. 2 plays Rhy. Fig. 2 twice (see bar 5)

Gtr. 3

29

Bass plays Bass Fig. 1 twice (see bar 9)

Go back to **C** **2nd Bridge** *(bar 13)*
2. She

Cadd9 G/B D

33

F **Outro** (1:53)

D Cadd9 G/B D

Gtr. 3

37

Gtr. 2

Gtr. 1

Bass

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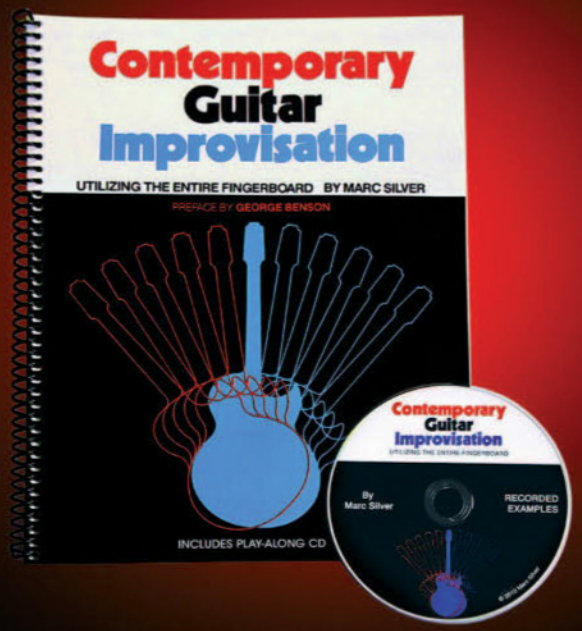

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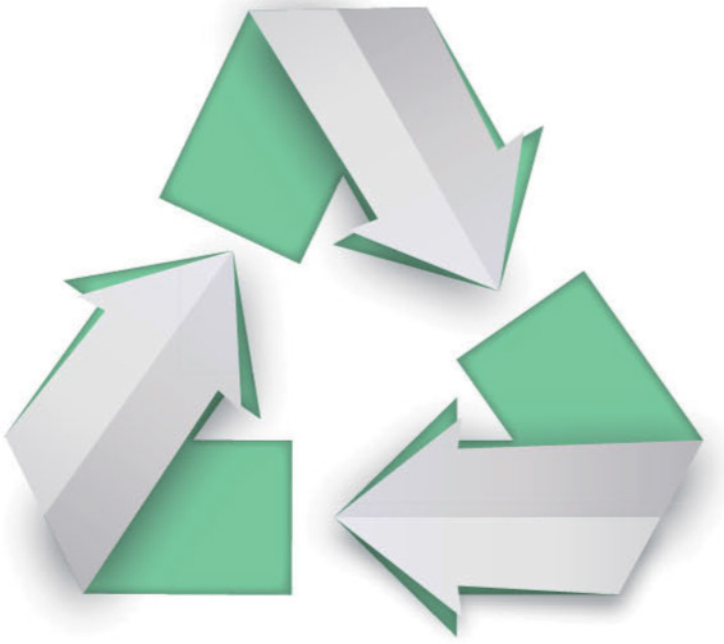

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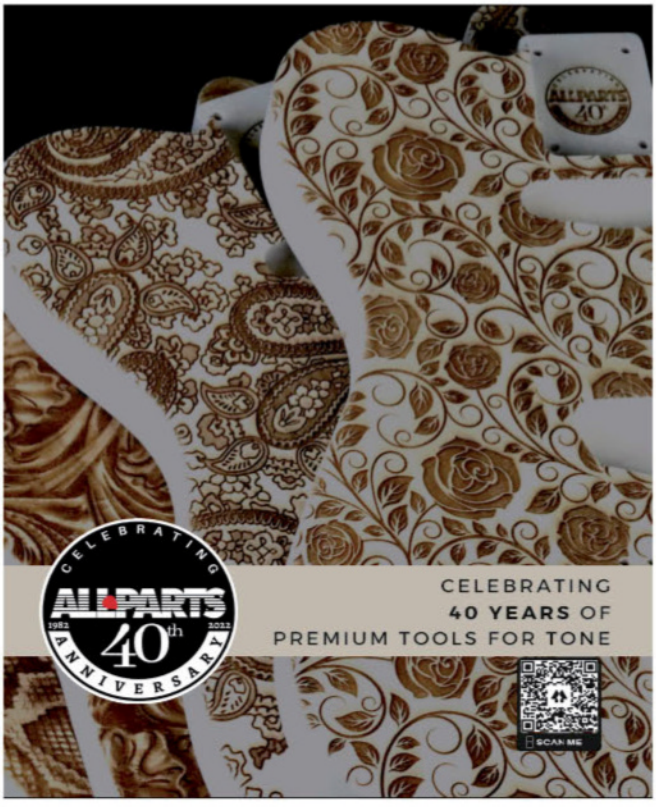

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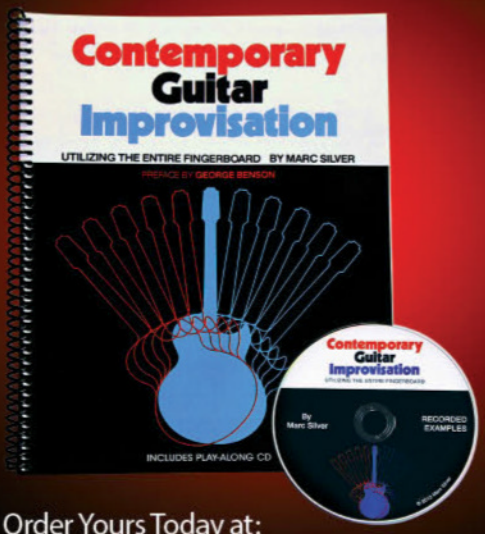

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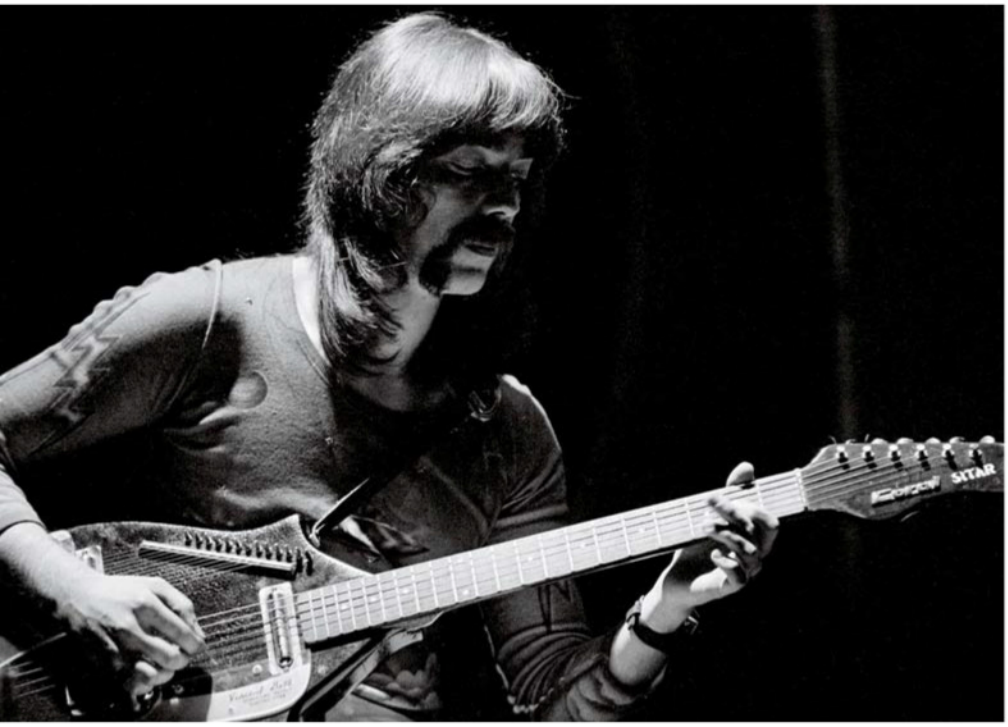

Steve Hackett plays a Coral Electric Sitar on stage with Genesis in London, January 1974

HACKETT: MICHAEL PUTLAND/GETTY IMAGES GUITAR: NIGEL OSBOURNE/REDFERNS

ONE OF GEORGE Harrison and the Beatles' most influential contributions to the electric guitar actually didn't involve an electric guitar at all. When Harrison first played an actual sitar on "Norwegian Wood (This Bird Has Flown)" [*transcribed on page 102*] on *Rubber Soul*, it inspired numerous other pop bands to incorporate the distinctive droning sounds of a sitar on their records as well. Brian Jones of the Rolling Stones, for example, played a sitar on "Paint It, Black," recorded in March 1966 a few months after the release of *Rubber Soul* in December 1965. However, the Beatles were not the first pop/rock band to experiment with sitar sounds — the Kinks featured one on "See My Friends" released in mid 1965, and the Yardbirds attempted to use one on "Heart Full of Soul," hiring an actual sitar player before settling on Jeff Beck's fuzz box simulation instead.

Unlike most of their British peers, the Beatles employed the sounds of a sitar several more times after that, including "Love You To" and "Tomorrow Never Knows" (*Revolver*), "Within You Without You" (*Sgt. Pepper's*) and the single "The Inner Light." [*Note that the sitar in "Tomorrow Never Knows" was a short backwards recording; the drone was created by a tambura.*] Hence, the Beatles deservedly take credit for popularizing the sitar in a pop music context.

The Coral Electric Sitar featured a clever "buzz" bridge design that provides a convincing imitation of a sitar's distinctive character

During the mid Sixties, many guitarists wanted to copy the Beatles' sitar sounds but few wanted to buy a real one and spend the time and effort it took to master it. Session guitarist Vinnie Bell and Nathan Daniel of Danelectro collaborated on an ingenious electric version, the Coral Vincent Bell Electric Sitar, introduced in 1967. The Coral Electric Sitar featured a clever "buzz" bridge design that provides a convincing imitation of a sitar's distinctive character. It also featured a semi-hollow body and 13 "sympathetic" strings that seemed like a good idea but never really resonated effectively. Instead, the strings are more effectively played in a harp style. The original model featured three lipstick tube single-coil pickups (two for the six-string neck and one for the sympathetic strings), each with individual volume and tone knobs.

The Coral Electric Sitar has appeared on hundreds of notable records by an incredibly wide variety of artists since the late Sixties. R&B artists were among the first to embrace it, as heard on Stevie Wonder's "Signed Sealed Delivered," Freda Payne's "Band of Gold" and numerous tracks by the Delfonics and Stylistics, including "Didn't I Blow Your Mind This Time?" and "You Make Me Feel Brand New," respectively. If you watched *Reservation Dogs*, you may have noticed electric sitar on Redbone's 1974 hit "Come and Get Your Love." Notable electric sitar rock songs from the Seventies include Denny Dias' solo on Steely Dan's "Do It Again" and Eddie Van Halen's background overdub on the solos for "Ain't Talkin' 'Bout Love." It can even be heard on songs by Metallica ("Wherever I May Roam") and Steve Vai ("For the Love of God").

A handful of players have employed the electric sitar creatively for unusual tones and textures that go beyond the usual single-note melodic lines. Steve Howe's chordal rhythm work on "Close to the Edge" and various other Yes songs is particularly notable, but Eddie Van Halen's "Primary" (*Van Halen III*) is probably the most extreme example, recorded direct using only an MXR Dyna Comp. "I tuned the sympathetic strings to the melody," Van Halen said in 2013, "and I placed the sitar up against the Auratone monitors to get it to feed back where I needed it to. The Dyna Comp compresses the signal so heavily that it almost sounds like backwards guitar."

Danelectro offers an affordable replica of the original Coral Vincent Bell model. For a few hundred bucks less, you can get the Danelectro Baby Sitar, which offers the same sitar-like buzzy tones but without the "sympathetic" strings.

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